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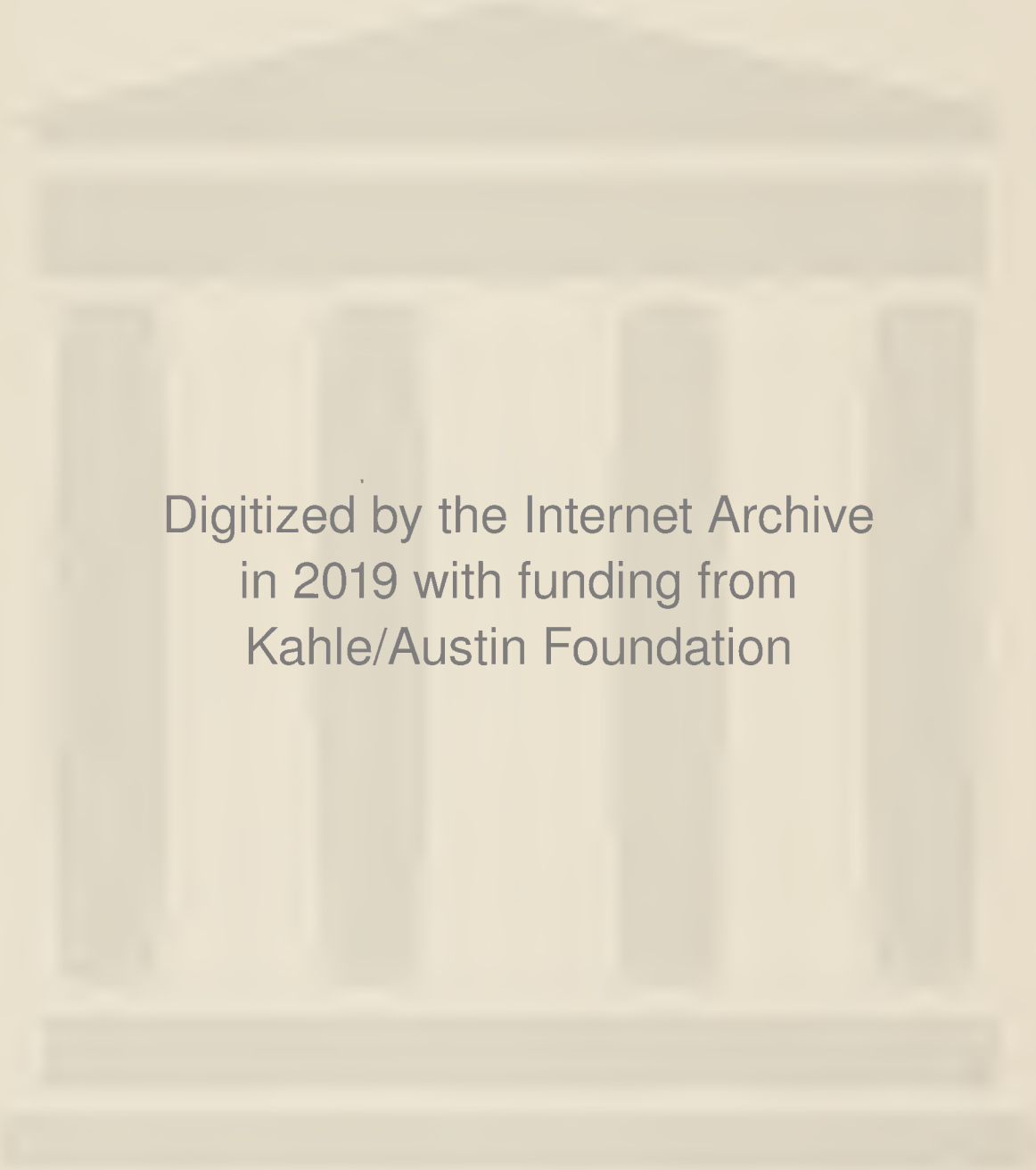
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THE
OXYRHYNCHUS PAPYRI

PART XXI

LOBEL

PUBLISHED UNDER THE AUSPICES OF THE
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D'ÉTUDES CLASSIQUES, AND WITH THE
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EGYPT EXPLORATION SOCIETY

THE

OXYRHYNCHUS PAPYRI

PART XXI

EDITED WITH NOTES

BY

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LONDON

EGYPT EXPLORATION SOCIETY

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PREFACE

THE appearance of this Part in such close proximity to Part XX of the series is the result of a generous benefaction from U.N.E.S.C.O. It may indeed well be that this Part will be in the hands of subscribers before its nominal predecessor since, as it was a condition of the U.N.E.S.C.O. grant that it should appear before the end of the present year, work on Part XX, which is in its final stages, was held up to make this possible.

When it was known that a grant would be forthcoming to expedite the publication of the Oxyrhynchus papyri, it was decided to use it to assist the publication of a volume consisting entirely of literary texts—the first of its kind since Part XV—as many texts of the greatest interest were ready in manuscript awaiting publication. In this Part Mr. Lobel has put together all the fragments of Sappho and Alcaeus and of commentaries on their poems which he has identified in the Oxyrhynchus collection; no reader is likely to underestimate the skill and patience this has required. It will be observed that the volume has no *index verborum*; the reason for this departure from precedent is that as a complete edition of the poems and fragments of both poets is in active preparation and will include a complete index, to make a partial index here would have been wasted effort.

With Part XXII we shall return to the familiar pattern of the composite volume; it will include some fragments of Ionic poetry, and, among the extant literary texts, of Aeschylus and Terence, together with a number of documents of the Roman period.

It remains to thank the staff of the Oxford University Press not only for their accustomed skill and accuracy but for enabling us to place this volume in the hands of readers within less than a year of the date of their acceptance of the manuscript.

OXFORD
August, 1951

C. H. ROBERTS
*General Editor of the
Graeco-Roman Memoirs*

239606

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NOTE ON THE METHOD OF PUBLICATION AND LIST OF ABBREVIATIONS

THE method of publication follows that adopted in earlier Parts. As there, the dots indicating letters unread and, within square brackets, the estimated number of lost letters are printed slightly below the line. Corrections and annotations which appear to be in a different hand from that of the original scribe are printed in thick type. Square brackets [] indicate a lacuna, round brackets () the resolution of a symbol or abbreviation, angular brackets < > a mistaken omission in the original, braces { } a superfluous letter or letters, double square brackets [] a deletion, the signs ` ' an insertion above the line. Dots within brackets represent the estimated number of letters lost or deleted, dots outside brackets mutilated or otherwise illegible letters. Dots under letters indicate that the reading is doubtful. Letters not read or marked as doubtful in the literal transcript may be read or appear without the dot marking doubt in the reconstruction if the context justifies this. Lastly, heavy Arabic numerals refer to Oxyrhynchus Papyri printed in this and preceding volumes, ordinary numerals to lines, smaller roman numerals to columns.

The abbreviations used in citing papyrological and other publications are, in the main, those adopted in previous Parts. Attention may perhaps be called to the following:

Λμ. = E. Lobel, *Ἀλκαίου Μέλη* (Oxford, 1927).

Σμ. = E. Lobel, *Σαπφοῦς Μέλη* (Oxford, 1925).

Milne = H. J. M. Milne, *Catalogue of the Literary Papyri in the British Museum* (London, 1927).

Mitt. P. E. R. = *Mittheilungen aus der Sammlung der Papyrus Erzherzog Rainer* (1887-).

P. Gr. Vind. = *Papyrus Graeca Vindobonensis*, in *Mitteilungen aus der Papyrus-sammlung der Nationalbibliothek in Wien*, by H. Gerstinger and others, 1932-.

Schubart, *Pap. graec.* = W. Schubart, *Papyri Graecae Berolinenses* (1911).

NEW CLASSICAL FRAGMENTS

2288. SAPPHO, BOOK i 1

It is inferred, from the fact that Hephaestion adduces as a specimen of Sapphic hendecasyllable the verse which begins the poem preserved through its quotation by Dionysius of Halicarnassus, that this poem was the first in the first book. The same verse now reappears at the top of a column in the strip of papyrus, containing part of the same poem, here published, and to that extent lends support to the hypothesis. It is disappointing that the problem presented by ll. 18-19 cannot be resolved by the help of what the new manuscript offers there.

The writing is closely similar to that of 2076, also a Sappho, and, if I had to state an opinion, I should say that though smaller it was by the same copyist. 2076 and 1809 (Plato, *Phaedo*) I likewise hold to be by the same hand. It is ascribed to the early second century.

	]ικιλοθρο[
	]..[']...δ..λ[
	]αῖαιαι[
4	]ιαθῦ[
	]ατύιδέλ[
	]κέμασάν[
	]λυες·πατρο[
8	]ρυσιον·ηλθ[
	]μυπαδε[
	]κεεζετροῦ[
	]κναδίγ[
12	]διαμεξεζω[
	]ψαδεξιχο[
	]μειδαι[
	]ρεοτ[
16	]υτεκ[...η[
	]ωττί[
	]αιρόλαι[
	]..ᾶγη.[
20	]πφ[
	]ιγ[

19]... the tip of an upright well above the general level followed by what looks like the overhang of ϵ with a dot (prima facie a stop) below it on the line η appears to have been made out of ϵ [...], an upright with a trace of ink to left of its top; ν acceptable though not strongly suggested.

1 What appears to be a variant *ποικιλοφρον*, offered by some of the manuscripts of authors who quote the verse—I say ‘appears’, because the accentuation *-όφρ-* found in every place suggests that mere error explains the occurrence—receives no support from this manuscript.

5 *τύιδε* always so accented (when the accent is shown) in book-texts of the two Lesbian poets, e.g. 7, 2; 1231 i ii 8 (*Σμ.* \bar{a} 3, 2; 6, 7).

8 *δόμον* . . . *χρύσιον* (not *χρύσιον* . . . *ἄρμα*), as the punctuation shows.

9 I am shown to have been wrong in printing *ὑπαζεύξαια* (*Σμ.* \bar{a} 1, 9 App.) on the analogy of *ζεύξαια*. This text implies that initial ζ , like any other, is written $\epsilon\delta$ when it becomes medial through composition.

11 The sign \smile implies *δαν*-, as cod. F of Dion. Halic. rightly spells (though it continues erroneously *-ῆντες* for *-εντες*).

14 *μειδαια*- again rightly preserved by cod. F. Correct *Σμ.* \bar{a} 1, 14 App.

19 The first visible sign seems necessarily to be the top of ϕ or ψ and there is no room for a letter between this and the next, which seems to represent ϵ . The missing letter—there could scarcely have been more than one—at the beginning of the line must therefore have been a vowel. I can suggest nothing within the conditions but *ἄψ ε’*. *τίνα δηδτε πείθω ἄψ ε’ ἄγην ἐς φάν φιλότατα*; is not unacceptable in itself but it necessitates a change in the only evidence we have (*φάν* for *σαν*) and the neglect of the stop which seems to be recorded in this manuscript after *ε’*. The discrepancy between *αψ* and *μαι* may be thought of little weight, since *μαι* might be merely a duplication of the first syllable of *μαινόμεναι*.

I should add that it strikes me as strange that the *a* of *ἄγειν* should be thought to require a mark of length and an accent. I have consequently entertained the notion that *ἄγην* means *ἀγῆναι* but I can adduce no use of *ἄγνυμι* which provides an acceptable solution to the problem.

2289. SAPPHO, BOOK I

It is natural to seek in the first book of Sappho’s poems the provenance of Sapphic stanzas in the Lesbian dialect and the identification of fr. 9 of the following with certainty and of fr. 6 with fair probability is quickly made. This is the sixth manuscript (or seventh, if we include the ostrakon published in *Ann. R. Sc. Norm. sup. Pisa* (Lett., &c.) Ser. II vol. vi (1937) i 8 seqq.) containing parts of that book. It cannot be said to add much to our knowledge and in two places (frr. 2, 5 and 4, 1) it brings new darkness.

The hand is a small uncial approximating to the common angular but still retaining some features of the second-century round type. I suppose it may be dated in the later second century. Cf. 2080.

Two pens appear to be distinguishable in the additions to the text. One may well be that of the original copyist, to whom I am inclined to ascribe the interlinear and marginal writing at frr. 2, 5 and 7; 4, 6.

Fr. 1 (a) + (b)

] ωσδα.[
] κακκ[
] ἀτρι[
] ἔκτα.[
 5] [/] .[
] . + θᾶ[
] / στῆλ[
] ὠσιδω[
] τὰσετ.[
 10] ποτνια.[
] χρυσοπ[
] καῖππο[
] .ανμ[
] κᾶρα.[
 15] .[
 . . .

Fr. 3.

. . .
] . ν . ο . [.
] ἀμφ . [.
] τθι . σο . [.
] . νέφ[
 5] [.
 . . .

Fr. 4.

] αρκαλειοιτασε . [.
] πανουκεχη[
] ερεόρταν [.
] μαν[. .] ραιτελε[
 5] . ωνέμ[
 εωςζω[
] . . ᾠσά . [.
] υσαι[
] . οσδε[
] ν . [.
 . . .

Fr. 2.

. . .
] . ᾠς . [.] . [.
] κηνκέ . . τουγα . [.
] ᾠς [.
] κᾷνηναγερωχία[
 5] μμενὸ' ἀνέροι[
] . ανφ[.] λ[.] . [.
] μᾶ . [] το . [.
 . . .

Fr. 5.

. . .
] λα[
] σέμ[
] ἁλά . [.
] ᾠεν[
 5] δ . [.
] λν[
 . . .

Fr. 6.

.
]νη[
] [
]εο[
].κú.[
.

Fr. 7.

.
].α.[
]νμεντ[
].κάλ.[
].[
.

Fr. 9.

.
]... [
]αντεςμ[
]ενπερ.[
]μάθεν[
5]ντ[
.

Fr. 10.

.
]μα.[
]ρονθ[
]π'.[
.

Fr. 8.

.
]...[
]ςθεε.[
] [
]νοημ[
5].απεδ[
'].ηνεο[
] [
]..ρις.[
].ιφ[
.

Σμ. \bar{a} 6, 4 seqq.τοι βασιλ]ηε

ἐκτελέεσσ]αντες μ[

πρῶτα μ]ἐν περι.[

τυίδ' ἀπορ]μάθεν[τες

οὐκ ἐδύνα]ντ[ο κτλ.

Fr. 11.

]'.[
]δ[
]..ω[
].ἰᾱμ[
5]ιαι.[
.

Fr. 1 There is no doubt that (a) stood vertically above (b) and I am fairly confident that they actually touch (just below the stichometrical ε in the left margin) but there is a possibility that there was some interval between them 1 .[, a trace on the line, perhaps the start of a stroke rising to right 3 τρ made out of something different, perhaps π 4 Of α only traces of the upper left-hand side of the apex. The ink which follows is what has soaked through the top layer, which is lost 6 Perhaps ᾱ is meant but ̄ has a distinct slope to right 9 Of τ only the extreme left-

hand tip of the cross-stroke .[, the foot of a stroke rising with a slight slant to right with a dot above it level with the tops of the letters 10 .[, the apex of α, δ or λ; hardly ν 11 The cross-stroke of π is not horizontal but I doubt whether ν or τ is more probable 13 .[, the right-hand end of the cross-stroke of γ or τ 14 Or α[.][15 The tip of an upright

Fr. 2 1 .[, I think χ but cannot rule out κ .[, the lower part of an upright descending below the line, φ suggested .[, the tail of an upright descending below the line with a trace above to its right 2 Between ε and τ a dot on the line and a horizontal stroke touching τ below its cross-stroke, e.g. λε .[, parts of an upright descending below the line, ρ acceptable 3 ι seems to be an insertion made *currente calamo* 5 The last ι has an unusual serif to the left of its foot, but ω (for α) would also be anomalously made and inconsistent with the accent 6 .[, a dot level with the tops of the letters .[, presumably ι 7 ἀ[.], apparently the start of a stroke ascending to right

Fr. 3 Perhaps from the same neighbourhood as fr. 2 1 .[, the bottom of a curved stroke meeting the bottom of an upright; perhaps ε made into ι or vice versa, but other interpretations open After ν the lower part of an upright After ο the lower part of ε or c 2 .[, a trace perhaps compatible with ο or ω 3 .[, the lower part of an upright 4 .[, the upper part of an upright

Fr. 4 1 .[, prima facie λ but I cannot rule out ν 5 .[, perhaps ρ 6 .[, the top of an upright followed at an interval by a dot which may represent the top of another; between them what looks like a small ο above the general level .[, μ appears to me more likely than ν, but I cannot rule this out 8 .[, γ or τ 9 .[, α or δ

Fr. 5 1 seq. appear to be written smaller than the others 3 .[, perhaps ·δ[· most likely, though one would expect ι to be taller 5 Or ..[; two dots level with the top of the letters.

Fr. 6 4 .[, the right-hand end of a cross-stroke suggesting ε .[, an upright with its top hooked over to left, perhaps π

Fr. 7 1 .[, the right-hand part of a cross-stroke as of γ or τ but no trace of an upright .[, an upright with the foot slightly hooked to right, apparently c 3 .[, an upright, ν suggested .[, α suggested 4 Perhaps the top of a circle

Fr. 8 1 Only the bottoms of letters; I should guess φν but the traces could be combined to give several alternatives 2 .[, γ or the left-hand part of π 5 .[, traces compatible with ζ 6 .[, the right-hand ends of the arms of κ or χ 8 .[, χα would suit but of χ only the right-hand tips of the upper and lower arms and δ is not ruled out in place of α .[, perhaps the left-hand bottom angle of α or δ 9 .[, I believe, αι, but I am not sure that a single ν is impossible

Fr. 9 3 .[, the left-hand end of a horizontal stroke to right of the lower part of ι

Fr. 10 3 .[, ε or ó followed by the top of a loop; ρ one possibility

Fr. 11 1 .[, the right-hand end of a cross-stroke as of γ 3 .[, three letters might be represented, of which the second and third might be αι or ει rather crushed together 4 .[, the right-hand end of a cross-stroke touching the top of ι 5 .[, π or perhaps γ[

Fr. 1 4 If ε̄ is, as it must be taken to be, a stichometrical note, it should stand in a copy of the first book of Sappho's poems opposite the last line of a stanza (500 = 4 × 125), not as here opposite the second. I cannot explain this inconsistency, if it is not due to mere error.

7 seq. Σμ. ᾱ 16, 7 seqq. στειχε . . . [ώc?] . . . ἰδωμεν

9 ε̄τα[ιρ- appears to be ruled out, apparently ε̄τι[or possibly ε̄τη[

Fr. 2 1 Possibly Δωρί]χac

2 .[κην κέλετ', οὐ γὰρ[

4 For the possibility of ε̄]κάνην see Ἀμ. xiii n. 1. ὀφλιc]κάνην would not scan here. ἀγερωχία heretofore only late; for the adjective ἀγερωχος in Sappho see 2293 fr. 1(a) iii 12 n.

5 $\epsilon\lambda\mu\mu\epsilon\nu$ one possibility but there are others (1st p. plur. pres. or impf. ind., perf. part. pass., etc.). $\delta a(\nu)$ is puzzling. The context suggests that it is equivalent to $\sigma\lambda a(\nu)$, but $\sigma\iota$ is not normally reduced in dissyllables ($\lambda\mu$. lvi seq.) and $\sigma\lambda a\nu$ actually occurs in Alcaeus D 14, 12. Moreover, $\tau\sigma\iota$ - in $\tau\sigma\iota\upsilon\tau$ -, $\tau\sigma\iota\alpha\upsilon\tau$ - appears as $\tau\epsilon$ - not $\tau\sigma$ -. The various senses of the ordinary δa do not seem to be wanted here.

Fr. 3 3 $\lambda\tau\theta\iota$

Fr. 4 1 No syllable is missing at the beginning of the line. $\pi\lambda\alpha\rho\kappa\acute{\alpha}\lambda\epsilon\iota\alpha$ was certainly not written. I am at a loss to explain the text. A verb might end in $-\lambda\eta\sigma\iota$ ($\acute{\alpha}\delta\iota\kappa\acute{\eta}\epsilon\iota$ $\Sigma\mu$. \bar{a} 1, 20 App., $\pi\sigma\theta\acute{\eta}\omega$ \bar{a} 8 App.) and $\kappa\alpha\lambda\acute{\eta}\omega$ is said to be Aeolic, though only $\kappa\acute{\alpha}\lambda\eta\mu\mu\iota$ occurs in our texts ($\lambda\mu$. xliii). An adjective might end in $-\lambda\eta\sigma\iota$ or $-\lambda\eta\sigma\iota\iota$ ($\lambda\mu$. liv, 2165 fr. 1, 6). To separate $\lambda\epsilon\iota\sigma\iota$, supposing that to be a correct Lesbian form, leaves the unmanageable $\lambda\alpha\rho\kappa\alpha$ (preceded by 0-3 consonants).

2 The short a points to $\pi\acute{\alpha}\nu$, short in Lesbian, or a compound.

6 $\epsilon\omega\varsigma$ corresponding to $\acute{\alpha}\varsigma$ (or $\theta\acute{\alpha}\varsigma$)?

Fr. 6 The vertical relation of $\nu\eta$ in l. 1 to $\kappa\acute{\upsilon}$ (which may well be $\epsilon\kappa\acute{\upsilon}\pi$) in l. 4 and the situation of the short line, l. 2, with respect to them make it reasonable to identify here $\Sigma\mu$. \bar{a} 3, 15-18.] $\epsilon\sigma$ [of l. 3 will fall in the gap between] $\sigma\nu\alpha\iota\kappa$ [and] ι of $\Sigma\mu$. \bar{a} 3, 17.

Fr. 7 In spite of some similarities apparently not identifiable with $\Sigma\mu$. \bar{a} 1, 1-4

Fr. 11 5 $\tau\sigma\lambda\iota\epsilon\iota$, $\tau\alpha\lambda\iota\epsilon\iota$

2290. SAPPHO, BOOK iv?

It will generally be thought reasonable to assume on grounds of dialect, metre, and, as far as they go, contents, that the following fragment is to be attributed to Sappho and, if 1787 contained the fourth book, to the fourth book of her collected poems. No more can be made out than that some female person, presumably the poetess herself, is addressing someone to whom she appears to claim to have been a staunch friend.

The piece is written in an angular script of a common type ordinarily assigned to the late second or early third century, with lection signs which seem to be partly original, partly due to a second hand.

(a)

			
].[
				]γπρρ.[
				]νωσπροςπό.[
				]ατονχάλα[
5				]θ'λοις.ουδ.[
				]αcδοιc'ολιγα[
	(b)			]ένᾱφερεςθα[
				]φιατις...[
		εμ[		]δᾱδιονεισορ[
10		τ..[		]ιcθακαυτᾱ.[
		κ[		]αθ'αλλονιά[
		cε[		]αν'τιραδ[
		η[		]ᾱιτιcειποι [
		α[		]cαν'εγωτεγαρ[
15		φιλ.[		]αcκενένημ'[
	×	κᾱλ.[		]αιμελήcην [
		εcτ.[		]φιλαφαῖμεχύραγε[
		.]χα[		]ενα[.]ᾱιc'α.[
				]..δ'ονιαρ[.].[
20				]πικροcύμ[
				]..]τα.θᾱ.[
				]..τοδεδιc[
				]ώττιc'ε.[
				]αφιλήcω[
25				]τωτιλο[
				]ccονγαρ.[
				]θαιβελεω[
]..[
			

5
 10
 15
 20
 25

].[
]ν προ. .[
]νωσ πρὸς πότ[
].ατον χάλα[
].θέλοις οὐδὲν[
].άδοις' ὀλίγα[
].ένα φέρεσθα[ι
].φία τις...[
]δ' ἄδιον εἰσορ[
 ο]ἶσθα καὖτα ·
]λ[λ]αθ' ἄλλονιά[
].αν· τιραδ[
]αί τις εἴποι
].σαν· ἔγω τε γαρ[
]μ' ἄς κεν ἔννι μ'[
]αι μελήσῃν·
]φίλα φαίμ' ἐχύρα γέ[νεσθαι
]ενα[.]αις· ἄτ[
]. . δ' ὀνιαρ[.]ς[
]. πίκρος ὕμ[
].[.]τα θᾶδ[
].α τόδε δ' ἴς[θ
]. ὥττις· ἐ[.
]α φιλήσω[
]τω τι λο[
]σσον γὰρ .[
]σθαι βελέω[ν
]. .[

Fr. (a) and (b) The relative position of these is fixed vertically by the fibres, their distance apart cannot be determined except roughly by the metre.

1 The bottom of an upright 2 Of] ν only the second upright .[, the extreme lower tip of a tailed letter 3 Of τ [only the left-hand tip of the crossbar 4]., an upright, ι or ν 5]., the lower right-hand arc of a circle, perhaps \circ , but farther away from θ than would be expected Of ν [only the tip of the left-hand branch 6]., the right-hand tip of a cross-stroke level with the tops of the letters 7] μ possible but represented only by two spots of ink, one above the other 8 α is perhaps only a slightly abnormal α After ς the start of a stroke rising to the right from the line 9]., a spot of ink level with the tops of the letters 11] λ represented only by the tip of the right-hand stroke on the line 15] μ represented only by the top part of an upright inclining slightly to left 17 After τ perhaps the left-hand arc of a circle 18 Of τ [only the left-hand tip of the crossbar 19 Of ρ only the tip of the tail, of ς only the top curve 20]., the foot of an upright on the line 23]., a thick dot level with the tops of the letters, κ not suggested .[, an upstroke inclining slightly to the right, γ , π or the like 25 Of] τ only the crossbar, perhaps ζ possible 27 Of] ς only the extreme tip of the top curve

2291. SAPPHO?

Aeolic verses in stanzas of three lines are naturally attributed to Sappho, since we know of no poems of Alcaeus so composed, but too little is legible of what was contained in the papyrus here published for the hypothesis to be either confirmed or disproved.

There are *prima facie* parts of three pieces. In col. i paragraphi under ll. 3 and 5 indicate a two-lined, under ll. 21 and 24 a three-lined stanza, so that, if we assume that there were not more than two pieces in this column and that there are no errors, such as wrong location of a paragraphus (or paragraphi) or omission of a line (or lines), a piece must have ended either at l. 9 or at l. 15 or at l. 21 and the next begun accordingly either at l. 10 or l. 16 or l. 22.¹ I do not discuss these alternatives here, since, as will be seen when I come to speak of the metre, other considerations exclude all but the first of them. There are certainly errors in col. ii. Under l. 2 is a paragraphus (accompanied by a coronis which the copyist notes was not in his exemplar) only two instead of three lines away from the last preceding. Under l. 5 is a cancelled paragraphus. Under l. 6 is a paragraphus four lines away from the last preceding but six from the next following,² after which paragraphi occur regularly under each third line. If we suppose that the paragraphus under l. 2 should be under l. 3, the position of all the paragraphi from col. i 21 onwards would be harmonized and the correction of that under col. ii 5 explained, but a new poem (if we accept the coronis added by the copyist *de suo*) would be made to start with $\kappa\alpha\iota\phi\alpha\iota$.[, which is not inconceivable but not specially attractive.

¹ Because the sixteen lines between the second paragraphus of the first pair and the first paragraphus of the second pair can be distributed into two-lined and three-lined stanzas in only three ways, namely, 2 two-lined and 4 three-lined or 5 two-lined and 2 three-lined or 8 two-lined.

² There is no reason to doubt that there was a paragraphus under l. 9, but it happens that the papyrus is broken away.

Of the metres exemplified in col. i it is not easy to give a satisfactory account, the only unequivocal verse being the Telesilleion in l. 4, and it is not necessary to repeat here the speculations to be found in the commentary. But ten lines, namely 1, 3, 5, 7, 9, 11, 14, 17, 20, 23, are distinctly longer than the rest and are separated in the upper part of the column by one, in the lower part by two shorter lines. It is obvious that, if a poem in two-lined stanzas consisting alternately of a short and a long line is followed by a poem in three-lined stanzas consisting of a short, a long, and a short line, the order shown by ll. 22-24, the last occurrence of a single short line will mark the beginning of the second poem. This would make l. 10 its first line, which squares with the evidence of the paragraphi (above), but is otherwise an unwelcome conclusion, since l. 10, as at present read, appears to have the scansion not of the first but of the third verse of the three-lined stanza. This may be the fact, but to accept it would necessitate the assumption of error in the manuscript and in the prevailing uncertainty I see no point in discussing the possibility here.¹

The text is written on the back of a second century account in a coarse hand of the common angular type in use from the late second to the early fourth century. This example may be assigned to the third. The lection signs and interlinear additions are, so far as I can tell, by the original hand.

¹ Though a speculation about the possibility of evading this and other difficulties at the cost of assuming the omission of one verse will be found in the note on Col. i 10.

Col. i.	Col. ii.
.].γα..εδαβαιο[]α	..ςτος[
.[.]οἰπόλωναγακτ[.]α..[	<u>φ.</u> πα[
...αισσαμιασι.ιε.[.]τοις....[.][]	} ^{ουκ.ν κορώνις} ωνηρ[
χορδαισιδιακρεκην	
5 <u>ολιςβ.</u> δοκοις περκαθ...ενος	καιφαι[
..ου.[.]σιφιλοφ[.]νωσ	ταισπα[
]....δε.ελις.[.]αιπρ.τανξωσ	(<u>ακρωδ</u> [
]..οσδεδιο[.]ω.	φοιται[
]υαλωδ' [.]..ενητε[.]..χ..	].ταισε[
10]εκαιδι[.]παῖ [.]].[
]..ε...[.]επι[.]βοργιαν[	ξῦσα[
]..[.]ὑλ.δηλιπων	αυτανε[
]ερχρ[.]τ.ριον	αγκωνα[
]..[.]ευνες[.]..[.]ων	εκπαῖς'ο[
15]....[.....]	ουτο[
].....α[.]εραις	ταν[
]ρσανον[.]..ργιαν	ωσδ[
]υκομεν []	αιμ'ο.[
]νῦμνε[]	πίκ.[
20 κα[]ενα[.]φο.[...]ν.αδελφέν	[
<u>ωσπαι</u> []ιο.[...].[]	..]ς.[
.υτιςδε[...].κει.θελη[]	<u>ενο</u> [.]δα.[
δειχνυς[...].εδηυτε..λυ..ακτιδαν	> αυᾶδες[
<u>τονμαργογον.</u> ειξαιθελω	> κακ πτ.[
25	ωπαιδ[
	ημαν.[

Col. i There are traces of ink in the margin above v. 1 to the left

1 .], a small curved stroke level with the tops of the letters, possibly the extreme right-hand side of the loop of ρ After γα an upright with a cross-stroke to right of its top 2 .[.], traces consistent with the upper and lower parts of δ 3 .[.], possibly ις, but ι almost completely rubbed away and of ς only the bottom left-hand corner 3 The first letter was circular; of the second only a trace level with the tops of the others; the third had a tail descending below the line and a long not quite horizontal cross-bar, level with the tops of the letters, extending to the right, neither γ nor τ satisfactory, ψ? Between ι and ι what looks like λ, but not the λ of this hand, perhaps ι was a badly executed ν ε.[.], or ε..; the only indication about which I am moderately sure is a stroke descending from the level of the tops of the letters left to right, e.g. εα, εδ, ελ, but the fibres are in disorder, and even this may be illusory After οις a stroke rising to the right from the line with the beginning of a cross-stroke starting to the right from its top, followed after a blank by a cross-stroke which might

be a continuation, next a thick upright, its top slightly above the general level, its foot curving out to the left, beyond this obscure traces on the line of which the last might be the foot of an upright 4 ε represented only by a short upright stroke on the line 5 The left-hand side of ρ, the left-hand stroke of λ, the top of ι are missing Since a vowel must follow β, perhaps α ρ very clumsy and odd-looking 6 Perhaps simply τουτ[, but the first τ then rather broad and a trace on its left not accounted for; τξου would more naturally suggest itself as a reading 7 Before δ perhaps the overhang of c Between ε, ε, perhaps the middle of a stroke descending from left to right [, a loop on the line, e.g. δ], the right-hand part of the cross-stroke of τ or the like 8], perhaps ων 9], two uprights The left-hand half of the cross-bar of τ is very faint, but γ not probable Before χ the lower part of an upright descending below the line 10], the extreme right-hand tip of a cross-stroke touching ε about the middle 12 For π perhaps ν 13], the end of a cross-stroke touching the top of ε After τ the top of an upright above the general level, η suitable 14], ε, the top of an upright,]ν a possibility 16 [..], or one broad letter 20 ο., the lower part of an upright descending below the line 22 Between ι and θ a dot level with the tops of the letters; apparently not νθ for ι.θ 23 The letter after τε began with an upright, those between λν and ακ had a loop on the line to the left and the tops of two uprights to the right; πωλυανακ would therefore suit

Col. ii 1], the end of an upright descending below the line 2 .., traces compatible with ων 4], on the line the lower left-hand arc of a circle 5], the left-hand side of μ or ν probable 7], perhaps the apex of δ 8], the tip of an upright above the general level 17], the lower part of an upright descending below the line 18], an upright with traces to the right, ρ not particularly suggested 21], the left-hand side of ε or possibly θ 23 There is no trace of ink between κ and π], an upright with a thickened top, descending below the line 25], a small curved stroke slightly below the line, perhaps the left-hand end of the loop of α

Col. i 1 Though the ο is damaged, c appears impossible. Not therefore πεδάβαις but possibly πεδά βαίον, but π cannot be verified.

For a speculation about the scansion of the lines with uneven numbers see on l. 5.

2 The circumflex seems to show that the verse began with a monosyllable, since Lesbian accentuation as exhibited by the papyri has no perispome dissyllables (or polysyllables), and a monosyllable is required for correspondence with l. 4.

If Πωλυανακτίδαις, the form might be equally well nominative singular or accusative plural. The same name appears to recur at l. 23 and the feminine adjective Πωλυάνακτις in Σμ. inc. lib. 40 (where the reference is to one of Sappho's rivals, Andromeda or Gorgo).

3 The line seems to begin with —υυ—, see on l. 5.

4 Prima facie χόρδαισι διακρέην. On δια for ζα before a consonant see *Am.* xxv. But the division χόρδαις(?) ἰδια κρέην is conceivable.

5 The reading of the beginning of this line is manifestly very improbable, but the scansion as far as the second c corresponds to that of the beginning of l. 3. Between this c and π there is a space sufficient for a narrow letter which suggests that an ι, ligatured to c as in ll. 3 and 4, may have disappeared. If so, the scansion of the remainder of the verse may be supposed to be υ—υ—υ— as it pretty certainly is in l. 7. The whole line would then be Telesilleion+iambic μέτρον and the stanza, as marked by the paragraphi under ll. 3 and 5, Telesilleion, Telesilleion+iambic μέτρον, would be comparable to the Glyconic, Glyconic+iambic μέτρον used by Alcaeus (*Am.* fr. 119 seqq.). It may be worth recalling, though I do not know that the fact has any particular significance, that in 2295 fr. 1 this is written in two lines, divided Glyconic+1 syllable, Telesilleion+iambic μέτρον.

7 Perhaps ἐλελίδ[ε]ται, but I cannot verify it.

προσανέως would naturally come to mind, particularly in the vicinity of φιλοφ[ρό]νως, but though there is some uncertainty about τ, I should say c was not a possible alternative.

8 If two syllables are missing before oc, and the spacing shows there are not fewer, I cannot reconcile the resulting form of verse with the required Telesilleion. The difficulty is removed, if the verse is not a Telesilleion but, say, a Glyconic, which it theoretically might be, if the second piece begins here and not at l. 10. See the note there and at l. 22.

9 The present reading of the end of the verse, from ω onwards, obviously allows for too many letters

to make $\cup - \cup - \cup -$, the scansion required for correspondence with l. 7. But I cannot accommodate it any better to the second verse of the three-lined stanza.

10 It is plain that this verse as read cannot be a Telesilleion but that it can easily be made to correspond with l. 24 on the assumption that both are iambic dimeters. A Telesilleion might be obtained by supposing that $\kappa\alpha$ should be read $\kappa\lambda$, but though α is damaged no alternative appears possible and in any case $]\epsilon\kappa\lambda\iota\delta\iota[.$ seems an improbable sequence of letters. If it is an iambic dimeter, and therefore the third line of the first stanza of the second piece, l. 8 need no longer be a Telesilleion but will correspond to l. 22, whatever that is. On the other hand, it will become necessary to suppose that the first line of the next stanza has been omitted, though nothing is preserved to show that the copyist (or a corrector) indicated this.

11 There appears to be room for a narrow letter between ι and β but nothing can have stood there consistently with the metre. I cannot explain the peculiar sequence of letters after β . The word does not appear to be the same as that at the end of l. 17.

22 I have suggested in connexion with l. 8 that the first line of the three-lined stanza might be a Glyconic, but it is not easy, if the estimate of letters lost between ϵ and κ is correct, though not impossible, to make a Glyconic of l. 22. It can only be done by postulating a double consonant followed by two separate vowels as the three missing letters. There is no great difficulty in devising such combinations, for example, $\delta\epsilon[\xi\iota\alpha]$, but I can think of none that throws any light on the context. Another resource, which I cannot exclude, is the postulation of four missing letters, two of them narrow or written close together. It is not possible to scan the line as a Telesilleion nor, since the letter which seems to stand between the presumed ι and θ is no vowel, as a Glyconic of the form $--\cup--\cup\cup--$.

23 It appears as if at least one syllable must have been formed by the letters lost between ϵ and ϵ and that the line cannot therefore have been the Alcaic hendecasyllable. Perhaps it is a Glyconic preceded by an iambic penthemimer.

24 Presumably $\tau\acute{\omicron}\nu \mu\acute{\alpha}\rho\gamma\omicron\nu \delta\acute{\nu}\delta\epsilon\iota\xi\alpha\iota \theta\acute{\epsilon}\lambda\omega$, an iambic dimeter.

Col. ii 2 Marginal notes as a rule refer to the column to their left. This refers to the coronis to its right. For $\sigma\delta\kappa \eta\nu$ meaning 'was not in the exemplar' cf. $\sigma\upsilon\kappa\eta \epsilon\nu\tau \alpha\nu\tau\iota\gamma$ written against a coronis in an unpublished papyrus of Simonides.

13 τ does not account for all the interlinear ink, but leaves a dot over the mark of length unexplained. It is not impossible to interpret $\epsilon\kappa\pi\acute{\alpha}\iota\varsigma$ — $\epsilon\kappa \pi\acute{\alpha}\iota \varsigma(\epsilon)$ or $\varsigma(\omicron\iota)$ is a conceivable collocation—but I cannot explain the addition.

23 There is no trace of ink between κ and π and, though slightly more than the normal interval, hardly room even for \omicron . It seems to follow that $\kappa\alpha\kappa$ must be interpreted as $\kappa\alpha\iota \acute{\epsilon}\kappa$

2292. COMMENTARY ON SAPPHO.

This small scrap contains two names already known to us from Sappho's poems, Gongyla, a friend, and Gorgo, a rival, and two others, Archeanassa and Pleistodike, which are new. Though the single lemma cannot, as it stands, be an exact quotation, its last three words are compatible with the assumption that it comes from a Sapphic stanza, that is, from the first book of the collected works, but I find none among the surviving fragments to which the comment can apply and it is in itself a somewhat mysterious pronouncement, a characteristic of other such commentaries, even when they are more complete.

The hand is a neat specimen of the upright angular type, though the angularity is not very pronounced. It may be compared with **1606** and assigned to the second half of the second century.

]..[.].τ...[
 . . .[.].].σεεμακαρχεανα[
 καγοργωσυνδυγ^ο α.τιτου[
 .[.].ζυξηπλειστοδικη [
 5]ηιγ[.].ργοισυνζυξ.ε [
].α.[.].ογγυλησον[.].ασθη [
 σετ[...].οινονγαρτοο.ο7 [
 μ[.].δ.ταιηκατατη[.].... [
]α[...].πλ[.].ιστοδικη[...].ν [
 10].σθη.ετ[...].κυ[
].[].ατξτουτ [
].ν. αν [

2 . . . [, the lower part of an upright descending a little below the line followed by the bases of two letters which might be $\alpha\chi$ 8 Possibly $\delta\epsilon\delta\sigma\alpha\iota$, but σ not suggested by the trace on the line after δ . . . , the feet of two uprights followed by the lower part of an upright descending well below the line 11], the upper part of an upright 12], a thin stroke curving up from left to touch the top of the left-hand angle of ν

2 seq. The natural interpretation of 4 seqq., ‘Pleistodike shall be named mate to Gorgo along with Gongyla’, is that they paraphrase the lemma, but in this there appears to be no mention of Pleistodike and the mate to Gorgo to be Archeanassa.

Ἀρχεάνωκτα: for this as a Mytilenean name cf. Strab. 599, Schol. Nicand. *Th.* 613, *Ἀμ.* 55 24

3 Either *Γόργως*, if *κύριος* is constructed with a genitive, or *Γόργωι*, if that is the Lesbian dative, must be written. *ἔμα* would seem to imply that a genitive was wanted, *Γοργοῖ* that a dative stood in the text.

κύδνυγο(ς) ἀντί τοῦ κύνυξ: this statement should be received with scepticism. *δνύος* is Boeotian, not, so far as is known, Lesbian, Aeolic. *κύδνυ-γος*, -ξ would be expected.

10 Perhaps some form of κύριος.

2293. COMMENTARY ON SAPPHO (BOOK iv?)

Not many words need be wasted on the wretched scraps which follow. That they come from a commentary on poems by Sappho is made clear by the occurrence of the names of Atthis and Gyrinno and a statement about Peitho's being the daughter of Aphrodite known to have been made by her (*Σμ. inc. lib. 84*); that it was a commentary on the fourth book (at least, if we are right in assuming that compositions in the metre of 1787 and 2290 made up the fourth book) is a reasonable conjecture founded on the lemmata in fr. 1 (a) *Κυθερῆας τρόφος* (col. ii 5), *μοι Ζεφύρω πνεῦμα* (col. iii 22), *γω τὸ κάλλος* (col. iii 17), which suit a line of the form $\varrho - \cup \cup - - \cup \cup - - \cup \cup - \cup - \sigma$. The commentator seems to have had the unpleasant trick, found elsewhere, of sometimes or partially Atticizing his quotations, so that the gain even in the way of isolated words or phrases is less than it might have been, and the general character of commentaries such as this may be more advantageously examined in less disrupted examples, in this volume 2306 and 2307.

The hand, which varies in different fragments between light and heavy, may be compared with that of 2176 and assigned to the second century.

Col. ii.

Fr. 1 (a) col. ii 1 Perhaps χ^a 2], a high dot like the right-hand dot of a trema or the end of an acute accent 3], below the line the end of a stroke descending from the left, possibly χ 4], the lower end of a tailed letter rather close to the σ , perhaps ν 5], an angle on the line ϵ converted into η with a thicker pen 6], the extreme lower tip of a tailed letter 7 Fr. inc. lib. 84 10 At an interval before θ what looks like the upper part of a tall vertical stroke but may be the tail of a letter in the line above At the end a crossbar as of τ 11 Above χ three small letters, σ the first, or a high stop and two small letters 13], an apex Of ϕ only the upper right hand curve, ρ possible 14], on the line the start of a stroke sloping slightly to right, λ , μ , or the like 15 There is a sloping stroke against the upper left-hand side of σ which may have been meant to strike it through The next letter is most like α but it is not formed like the others and a high dot between it and μ is not accounted for 18], a long-tailed letter followed by the right-hand side of σ or perhaps simply ρ with a rather large loop 20 Ink to the left of δ consistent with a dipole

Fr. 1 (b) On the position of this fr. see commentary 22 An arc on the line, e.g. ϵ 24], the right-hand end of a cross-stroke as of γ 25], the same.

Fr. 1 (a) col. iii 12 The lower left-hand stroke of λ or χ 16 After ς a small loop on the line, perhaps α At the end the lower part of an upright, γ , τ , or the like 24], the lower part of an upright 28], part of a crossbar as of τ

Fr. 2 May belong to col. ii

Fr. 3.

.
]. [
]. [
] [
] [
 5] ουτι. [
] ποιη. . τ. [
] ηθειαν. [
] ειν·φ [
] . . ηβ. [
 10] λον [
] δ. [.] ε[μων] [
] θωσα. [
] . ωμ [
] . couav [
 15] απαξτουτ [
] ουπανταγ [
] πρωτον [
] . [.] οισπροα [
] θανειν [
 20] . ρεσσονγα [

Fr. 3 3 seq. The surface layer has disappeared 6 After η the left-hand side of a circular letter Of τ only the lower part of the tail 7 Of θ only the right-hand end of the crossbar .[, perhaps the left-hand tip of the crossbar of τ, but perhaps simply a stop 9 Before η the end of a stroke descending from left to right, e.g. λ 11]δδ or]δα? 13], perhaps the top right-hand curve of ρ or c 14], apparently the lower dot of a colon 16 Or possibly]θ 18], the lower part of a stroke descending from left to right, κ, λ, χ 20], a dot level with the top of ρ, κ possible

Fr. 4.

. . .
]νομε[.] [
].ταπυν[
]μενον:ι[
]ροημμαα[
 5]εφεροι.[
]...[
].γ[
 . . .

Fr. 4 2], possibly the top right-hand arc of a circle .[, the top left-hand curve of a circular letter 5], I cannot rule out β[
 6 The second letter ε or c

Fr. 5.

. . .
]...ι [
]χηρι [
]ητα [
]ησεφο [
 5]υπολε [
].οστη[
]λιγα[
]ωνπ[
 . . .

Fr. 5 1 αι or λι possible 6 c looks more like o

Fr. 6.

. . .
].ειλ[
].ειφ.[
]..[
 . . .

Fr. 6 1], on the line a small hook as of μ or π from the left .[, on the line a small hook as of λ letters of this hand

2], on the line the tip of a stroke descending
 3 I cannot combine the remaining ink into

Fr. 7.

. . .
]οτελος[
].ουκαι[
]ονγα[
]οτ..[
 . . .

Fr. 7 2 The right-hand end of a crossbar, γ or τ .[, the left-hand tip of a crossbar level with the top of ι

Fr. 8.

. . .
].ηναρ[
 []
].
] .γ.[
 5]ρερ[
 . . .

Fr. 8 The surface of l. 2 is stripped. In l. 4 there is no trace of ink to the left of the remains of the first letter, though the surface looks intact 1], the right-hand end of a crossbar, γ or τ ρ might be υ 4 Before γ the lower end of an upright descending well below the line .[, the top of an upright

Fr. 9.

• •
].[.].[
]αυτ.[
]πιαπ.[
].τια[

Fr. 9 1 A long-tailed letter
 of ε or c

2], an upright inclining slightly to the right

4 The top

Fr. 10 (b).

• •
].[
]θιγλυ[
]ταεν[
]ς...[

Fr. 10 (b) 1 Possibly ζ 4 επα would suit
 but only the extreme tops of the letters remain

Fr. 10 (a).

• • •
].cγαρ[
]ηκετ.[
]λατωc.[
].περιcα[
 5].ιθυμ[
].τοττη...[
]οcφηcινα [
]νυποτου [
].[
 10].υ[
].ι[
].αμενην [
]καιχαριc.[
]τηιωδηλε[
 15].ατθιδος[
].αυτηc[
].ηβαθυ[
].[

Fr. 10 (a) 1]., the upper right-hand curve of o or ω 2]., perhaps the left-hand side of ε or o
 3]., traces of an upright 5]., traces consistent with θ but perhaps illusory 6 After η the

lower half of an upright cutting ι below the top 7 Or]ω 11 The right-hand end of a crossbar
upright 14 Of]τ only the lower part of the stem 17], the upper part of an upright

Fr. 11.

·
]ναν· χ·[
·
]·πλη·[
·

Fr. 11 2], the upper
left-hand arc of a circular
letter

Fr. 12.

·
]ρι αγηκ·[
·
]υσταθεις[
·
]·ω·ναιγ[
·

Fr. 13.

·
]·νρ[
·
]·αιγι[
·
]ν[ε]α[
·
]υχηγν[
·
5]ςιας[
·
]ιφ[
·

Fr. 14.

·
]·[
·
]ταιτα[
·
]εσητοίτ[
·
]τουτι[
·

Fr. 15.

·
]αν·[
·
]κτη·[
·

Fr. 16.

·
]δεμ[
·
]υν'οτ[
·

Fr. 17.

·
]λη[
·
]·ρα[
·
]εσθ·[
·
]τελ·[
·

Fr. 17 2], υ or ρ or less prob-
ably φ 3], an upright

Fr. 1 (a) is contained in three detached pieces of papyrus. The approximate distance of the upper right-hand from the left-hand piece is determined by the supplement of col. ii 7. The lower right-hand piece is placed so that the ends of the lines are in a rough alinement with those of the upper.

Col. ii 5 The sense must be that in this place Sappho calls Peitho *Κυθέρῃας τρόφος* but in another passage her daughter, *ἐν ἄλλοις δὲ θυγατέρα (τῆς) Ἀφροδίτης εἴρηκε τὴν Πειθῶ* (as in Schol. Hes. *Op.* 74). The commentator, therefore, took *τρόφος* as 'nurse' (or possibly 'mother'), but if there is anything in the equation of Hesychius, *τροφοί· θρέμματα*, there may have been no such contradiction as he makes out.

Fr. 1 (b) The horizontal position of this scrap is fixed by the cross-fibres. Of the vertical position I am not sure.]*χθουν*[τ·]c (e.g. *μοχθοῦντες*) and *τανυ*|*πτερυγ*- are indicated in ll. 23-4 and 24-2. In that case the trace in l. 22 will be ink that has soaked through the upper layer and may be the tail of the κ in fr. 1 (a) ii 22.

Fr. 1 (a) Col. iii 12 seqq. I should suggest *ἀγερώχους . . . ἄγαν ἐχούσας γέρας*, one of the half-dozen etymologies offered by ancient authors (which the curious may find in Cramer *A.O.* i 29 and 44, *Et. Mag.* 7, 49, *Et. Orion.* 5, 16, *Et. Gud.*, Apoll. Soph., Hesych., Eust. *Od.* xi 285, Tzetz. *Chil.* ix 118, and elsewhere) and close in the form of expression to Eust. *Il.* ii 654 *οἱ ἄγαν γέρας ἔχοντες*, *Il.* iii 36 *ἀξιοῦντας*

ἄγαν γέρας ἔχειν, though it does not present α-γ-ρ-χ in their proper order. Alcaeus is quoted (inc. lib. 80) for the sense ἄκοσμος καὶ ἀλαζών.

18 μέζον is what one would expect in Lesbian from meg-yon (cf. πλάζω, πτάζω) and Σμ. ā 7, 6 should be corrected accordingly. But apparently μεσδ[again at 2301 fr. 3, 3.

19 ἀλλὰ μήποτε λέγει ὅτι 'but perhaps she means'; the apostrophe is mistaken.

23 ἀνεμοφόρητο[, cf. Σμ. ā 9 App. ἀνεμοὶ φέροιεν.

25 It is not to be believed that παῖ represents the scansion of the vocative of πάϊς, see Σμ. xxxiii. To distinguish παῖ from παῖ, if that is what was aimed at, παῖ or παῖ might have been used.

26 I suggest: αὕτη (or ταῦτα) πρὸς Ἀνδρομέ]δην γέγρα[πται and in the next line ὑπὸ Ἀνδ[ρομέδης. For Andromeda see Σμ. inc. lib. 16 and 18.

Fr. 3 20 Probably κρέσσον γὰρ, which is perhaps to be recognized again at 2290, 26.

Fr. 10 (a) 14 I should divide and supplement: ἐν ταύτῃ τῇ ὥδῃ λέγει ὅτι

2294. BIBLIOGRAPHICAL DETAILS ABOUT A BOOK OF SAPPHO

The general character of the following fragment is hardly in doubt. A succession of verses in the Aeolic dialect, disconnected in sense and preceded and followed by prose, containing among other things a stichometrical statement, can be nothing but a register of first lines in a book of Sappho or Alcaeus and a note of the length of the book. The mention of 'Wedding Songs' further limits the possibility of authorship to Sappho. But on many points of detail our curiosity must remain unsatisfied. What was the number of the book in which these verses occurred? Is it really asserted that only the second to tenth were wedding songs and that these were appended to a piece of a different sort? What is the explanation of the fact that the metres of verses known from ancient quotations and reasonably assigned to the wedding songs (e.g. Σμ. Ἐπιθ. 7 (a) App.) or actually stated to be from them (e.g. ib. 10 App.) do not appear here? These questions might have been answered if this morsel had been only a little better preserved. I do not need to dwell on the services that might have been rendered by the whole of a work, of which this is presumably a part, containing similar information about all the books of Sappho.

The hand is a small neat uncial of the same type as 853, 1231 though much more carefully formed. P. Flor. 112 may also be compared. I suppose it is to be dated in the second century, probably nearer the middle than the beginning.

	].ω[
	]σαν ἐν τῷ [
	] δὲ (δέκα) κ(αὶ) ἐκάστης ὁ (πρῶτος) [
	]εν τὸ γὰρ ἐννεπε[.]η προβ[
5	]ατε τὰν εὐποδα νύμφαν [
	]τα παῖδα Κρονίδα τὰν ἰόκ[ολπ]ον [
	]ς ὄργαν θεμένα τὰν ἰόκ[ολπ]πος ἀ[
	].. ἄγναι Χάριτες Πιέριδέ[ς τε] Μοῖ[σαι
	].. ὅ[πποτ' αἰοιδαι φρέν[]αν[
10	]σαιοικα λιγύραν [αἰ]δαν
	γά[μβρον ἄκαροι γὰρ ὑμαλικ[
	]σε φοβαισιθεμενα λύρα[
	]..η χρυσοπέδιλ[λ]ο[ς] Αὔω[ς]
	].. στίχ[οι] ρ[λ] [
15	]μετὰ τὴν πρώτην[
	]φέρονται ἐπιγεγρα[
	]λαμιᾶ [
	]υβλίον καὶ βέλτιον[
] [
20	]ροπ....[]..ε[

1 I am by no means satisfied that the traces are rightly combined. Three letters may be represented 3],, perhaps two letters, of which the second would be ι, e.g.]ρι,]φι or]ξι 4],, on the line what suggests the extreme tip of the right-hand stroke of μ 5],, a dot level with the tops of the letters 7],, a trace compatible with the lower right-hand arc of ο 8],, the traces suggest ν as the second letter but it was unusually broad if the preceding ink represents the tip of the right-hand branch of ν 11 χαρ ρ is not at all satisfactory, being represented by an angle on the line, touching the tail of α, which suggests δ, but for δ there is nothing like enough room 12],, the lower part of an upright 13],, perhaps three letters represented. Immediately before η I should suppose the apex of δ or λ; this is preceded by the tips of three strokes, the first apparently descending left to right, the next two more or less upright 14 The position of the bar seems to point to ι but the remains better suit η, though this figure is anything but certain 16]φ not verifiable 18],, a thick upright stroke apparently turning to left at the foot 20 After π the top of a circle, e.g. ο, then only the extreme tips of strokes],, apparently the right-hand end of a cross-stroke as of γ, τ],, perhaps two letters represented, e.g. ς[

3 The most likely interpretation that occurs to me is, 'ten poems (ᾠδαί) and of each the first verse (στίχος)', which, if it refers forward, would lead one to expect ten *initia*. There are in fact ten lines before the colophon-like l. 14, which are *prima facie* acceptable as *initia*, though the first is different from the other nine, a difference to the explanation of which there is perhaps a clue in ll. 15 seqq.

4 ἐννέπειν is a purely verse word and if the whole of this line is verse—and the context appears to exclude the possibility that it is a remark about ‘the word ἐννέπειν’—it must presumably be a portion of one of the dactylic measures. The remainder, whether one metre or more is represented, are certainly none of them dactylic, though one way of emending l. 12 would produce dactylic verse.

5 seqq. It is known that some books of Sappho were not, as the first, second and third, for instance, were, metrically homogeneous. There is, therefore, no particular reason to expect that all the verses listed here will be in one and the same metre. Nor is there any certainty that they are. The parts of them that are preserved are not inconsistent with such a supposition, though two, ll. 10 and 12, are unmetrical as they stand and conformity will be the result of emendation and a third, l. 11, would perhaps naturally be taken to have had a different clausula from the others. But there are several metres which we should be apt to confuse when verses exemplifying them are defective at beginning and end.

5 ἀεί]σατε τὰν εὐποδα νύμφαν[is a natural guess, which, if it could be verified, would lead further to the assumption that the metre to be recognized is the acatalectic Ionic tetrameter in which apparently a whole book (partly preserved in 1787 and 2290) was composed.

τὰν . . . νύμφαν prima facie ‘the bride’ for whose wedding the poem was composed. But in view of the form of ll. 6 and 8 possibly a goddess is referred to.

εὐποδα νύμφαν now also at 2308 2.

6 τα seems likely to be the end of a temporal adverb (-ο]τα rather than -ει]τα). παῖδα Κρονίδα suggests τὰν ἰόκολπον Ἀβαν. I call attention to the remarks I have made at *Am.* lxxxix.

7 Both the word ὄργαν and the phrase ὄργαν θεμένα are ambiguous. Perhaps ‘conceiving anger’ is as likely an interpretation as any, though the exact opposite cannot be ruled out. τὰν is presumably the relative.

8 This calls to mind the verse quoted from Sappho as a choriambic tetrameter, δευτέρῃ νυν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι (*Σμ.* inc. lib. 13). But ν]ν is not certain here and δευτεν] would project farther to the left than αει] in l. 5, though (since αει is quite uncertain) this is not a very important consideration.

9 αἰδοῖν or αἰδοῖν?

The metre shows that only one short syllable is missing between φρεν] and]αν, that is, a vowel and a consonant at most. The preceding and the following line contained three letters in the equivalent space.

10 Since three consecutive shorts cannot occur in the interior of an Aeolic verse the α before λιγύραν must be long. If the circumflex on αι were correct, the end of this word must come at οι. A word-form consisting of αἰοι preceded by one, two, or three consonants is not theoretically impossible, but I very much suspect that what was intended is αἰοι, though the further articulation of the letters before λιγύραν remains dubious.

11 Prima facie γάμβρον· ἄσκαροι γὰρ ὑμάλικες, that is, an Asclepiad, for instance. But there are other possibilities.

12 -cī θέμει- is an impossible scansion, -cīν θεμε- is contrary to Sappho’s practice (so far as we know it, *Σμ.* lxxii). Something could be understood by -]ce φόβαις θεμένα λύραν, namely, ‘she put down her lyre and (tend)ed her hair’, one of the acatalectic dactylic metres (probably the longer, in which the whole of Bk. II was composed). But there are too many indeterminates for guessing to be profitable.

13 Ἀμμονίος π. διαφ. λεξ. 23 quotes a verse of Sappho which comes to us in the form ἀρτίως μὲν ἄ χρυσοπέδιλος αὔτως (*Σμ.* inc. lib. 8), but it does not appear possible to identify it with what is preserved here.

14 seqq. The first of these lines pretty certainly refers backwards. I should suppose, though this is less certain, that ll. 15–17 likewise refer backwards, and I can suggest an interpretation of them on that basis. To what ll. 18–20 refer I do not see any hope of determining.

14 Two possible theories about the statement made here occur to me. The first is that the damaged figure at the beginning is the number of the book, of the poems in which ll. 4–13 are a register of *initia*. Sappho is credited with nine books of lyrical poems and whatever doubt may be entertained about the number, it is a maximum (*Σμ.* xiii seqq.) On this theory, then, we must read

Σαπφούς μελῶν] ἦ, 'Sappho Bk. 8', or something to the same effect, in spite of the slightly eccentric relation of the bar to the number noted in the apparatus criticus.

The second possibility, of the likelihood of which I cannot judge, is that the figure is simply a repetition of the number of poems, e.g. ὠδαί].

εἰς(οι) ρλ]. The only other book of which we know the length is the first, which contained 1,320 verses (Σμ. ᾱ 16). 130-9 seems a remarkably small figure, but I know of no way of testing the assertion.

A register of prose *initia* with a stichometrical note attached to each may be seen in P. Flor. 371r.

15 seqq. φέρονται by itself means 'occur, are found in a text', but μετὰ τὴν πρώτην inclines me to conjecture that ἐπι]φέρονται should be supplemented and that what was said was to the effect that 'the poems which follow the first are entitled Wedding pieces', that is, that the second to the tenth of the *initia* listed above are the first verses of the group of compositions of which we find another mention in Schol. Verg. *Georg.* 1, 31 'Sappho . . . in libro qui inscribitur ἐπιθαλάμια'.

I cannot gauge what the probabilities are for and against a book's being made up of nine ἐπιθαλάμια appended to another piece *ex hypothesi* of a different sort. If it were so made up, it might naturally be said to have the title 'Ἐπιθαλάμια', though in fact only nine-tenths of it had that title. But it must be pointed out that there is a number of ancient quotations usually assigned, because of their contents or the connexion in which they are quoted—only one is actually described as τὸ Σαπφικόν . . . ἐπιθαλάμιον τουτί (Σμ. Ἐπιθ. 10 App.)—to the book of ἐπιθαλάμια, which are in metres not found among those exemplified in ll. 5-13 of this manuscript.

The correctness of the proposed interpretation of ll. 15-17 must, therefore, remain doubtful.

18 It is nearly certain that βυβλίον must be recognized, but I cannot explain what stands before υβ in the manuscript.

καὶ βέλτιον is commonly found in grammatical writings in commendation of readings, interpretations, and the like.

2295. ALCAEUS.

Like many other of the literary rolls from Oxyrrhynchus that of which the following fragments formed part seems to have been deliberately torn to shreds in antiquity. To judge by small differences discernible in the writing of different groups of the surviving scraps and by the impossibility of combining most of the pieces into larger wholes, we may be dealing with widely separated parts of the roll. At any rate, out of upwards of 800 verses not a single complete one, it would almost be true to say not a half of one, can be recovered, so that at present the only value of these remnants consists in such evidence as they provide about the dialect, which must be reserved for treatment elsewhere.

The manuscript has some claims to be considered a choice copy. The upper and lower margins are stained yellow for a certain distance (like those of 1806, for instance) and the ink is particularly black and opaque. The text is written in a practised and elegant uncial, to be compared with B.M. 732 (Kenyon, *Palaeography* pl. xix) and assigned to the first century, and is liberally provided with lection signs (including tremas, of which these are early specimens, in some cases placed not above but by the sides of the iotas to which they belong), due in part to the original scribe but more often to a contemporary corrector, who has also made some alterations, not always improvements, of reading and may be distinguished by the use of a heavier stroke and less opaque ink. A considerable number of marginal and interlinear comments have

been added by other hands (how many other it is hard to say, perhaps as many as half a dozen, though it is impossible to be sure that the original scribe and the corrector do not figure among them), but their use is not great, partly because they are hard to decipher or illegible, partly because the text to which they refer is lost.

Fr. 1.

· · ·
]...[
]αιρειδε[
]αῖσαδᾶ[
]πραῖσιν[
 5]οικατέπ[
]κεφ[

Fr. 1.

· · ·
]...[
 μαρμ]αίρει δέ[μέγας δόμος χάλ-
 κωι π]αῖσα δ' ᾗ[†ρηι† κεκόσμηται στέγα
 λάμ]πραῖσιν [κυνίασι κατ τᾶν
 5 λεῦκ]οι κατέπ[ερθεν ἵππιοι λόφοι
 νεύοισιν] κεφ[άλαισιν ἀνδρων κτλ.

Fr. 1 1 The lower part of a hooked upright, followed by the base of a curved letter slightly above the line, e.g.]τϵ.[,]υς.[2 seqq. *Alm.* 119

Fr. 2.

· · ·
]πωϛ[.....].[
]είλας εργαϛ[
^{φίττακ}
]νηρουτ[
 ..]τρέ.[

Fr. 2.

· · ·
]πωϛ[.....].[
]είλας εργαϛ[
 ὦ]νηρ οὔτ[ος ὁ μαιόμενος τὸ μέγα κρέτος
 ὄν]τρέψ[ει τάχα τὰν πόλιν, ἃ δ' ἔχεται ῥόπας

Fr. 2 1 Of π only the lower part of the second upright, ρ, υ might be other possibilities 2 Of ϛ[the middle of the left-hand side 3 seqq. *Alm.* 129

Fr. 3.

· · ·
]δο..[
]άταγ[
]'·ι·δε[

Fr. 3 1 After ο the lower part of an upright, ι, μ, ν among the possibilities 3], the extreme tip of a stroke ascending to the right, υ probable

Fr. 5 1], a stroke descending to the line with a slight curve to right 2 ι inserted by a different hand 3 [, the left-hand side of a circle 4 Above α a trace which may be part of 5], α or λ but this does not account for what looks like the right-hand end of a horizontal stroke to left of the top of ι 6], the right-hand side of a circle 7 [, the top of the first stroke of μ or ν 7 Perhaps the top of υ or χ

Fr. 7.

· ·
], τοι·[
]ιτὰν[
], πρό·[
]νδεῖξ[
 5]κἀ[
], το[

Fr. 7 Perhaps from above the right-hand side of fr. 4

1 If τ, of which only the hook of the downstroke survives, is right, the preceding letter may be ν, otherwise there is too much space between the two letters After ι perhaps the beginning of a marginal note 3]η probable, though only the top of the second upright is left 4 [, the left-hand arc of a circle 6], ε or ς, apparently not ο

Fr. 8.

· ·
]ιςτω[
]ε·[✱]ϕ·[
]νδω[
], οὐ[

Fr. 8 2 Above ϕ a grave accent between dots, through its tail an acute accent, and a second acute accent parallel to the first, all apparently in the original hand though the first acute is a shade thinner than the second 3 [, ο or possibly ω 4], ε, θ, ο, ς possible

Fr. 9.

. . .
] . ακα . [
] . ιονολβιοςὸ [
] νδεδυστάν [
] ςδομ'έρημ [
 5] ξτωνφίλω [
] ος ἀλλῶκοικ̄ [
] υρονζώην [
] νάτοιαι ι [
 . . .

Fr. 9 1] ., on the line the end of a stroke descending from the left, e.g. α, λ ., a dot level with the tops of the letters 2] ., the end of a stroke descending from the left, e.g. α, λ 7] ., a dot slightly above the level of the top of the left branch of υ; ζ not suggested

Fr. 10.

. . .
] αφρεν . [
] αλαιψήροισι [
] τὰς'οτρύνν [
] εεινλεοντ [
 5] οππα [
] ' [
 . . .

Fr. 10 1] ., a slightly curved stroke on the line, α as well as a circular letter possible 6 The extreme tops of letters, of which the second most suggests ρ, the third υ

Fr. 11.

.
 .
]ρὸςτωδ[
]τοιεινε[
]νθρωπων[
 4]γεταιροι [
]λοι·κρᾶννανδιᾶ[
]. ᾱ. φοιτᾶντε[
]'...' [

Fr. 11 2 .[, the left-hand end of a cross-stroke as of τ apparently written by a subsequent hand on some different letter 6], the lower end of a stroke descending from left Between α and φ what looks like the left-hand upright and cross-stroke of η with traces of an acute above it; I am inclined to think α̱ followed by a dash (to fill a gap not intentionally left) is what is meant Above ε ink like a rather upright acute; perhaps part of an interlinear letter 7], a cross-stroke as of τ or ζ, ξ with an apostrophe (2nd hand) over its middle and an acute (1st hand) over its right-hand end Next the tops of letters, perhaps οςσά (the acute crossed out?)

Fr. 12.

.
 .
]εμα[
]ρετ[.
]οιραδ[
]ν·δν[
 5] . ιᾶτε[
]αιςδ[
]αικα[.
] . σσιν[
]ολύμ[
 10]αρῶ[
]ράνω[
]τυλ[.
]αλλο[.
]πόλ[.

Fr. 12 2 .[, the top left-hand arc of a circular letter 4 .[, the hooked lower part of the first stroke of α, λ, ν, simm., or perhaps the lower left-hand corner of ω 5], a trace compatible with the extreme right-hand side of the loop of φ 7 .[, the middle of the left-hand arc of a circle 8], a dot level with the tops of the letters 12 ο[or ω[13 ι[or perhaps ν[14 .[, the left-hand lower part of a curved stroke, which would suit λ, but might be α, ο, ω

Fr. 13.

. . .
].[
].μαλάπ[
]ρέχοισαγα[
]ύδνᾱςμν.[
 5]κλωδεράα[
]ν'αντί.[
]νκα.ελε[
].οικᾶλία.[
].ινὸπᾶν[
 10]ννε^{ται.}ταιν[
]σεδ[.]σκ[

Fr. 13 1 The base line of δ, ξ or the like 2]., the lower part of ε or ϵ Or χ[4 .[, a dot level with the tops of the letters, τ or another letter with a crossbar possible 5 Or possibly]χ 6 .[, a crossbar with a vertical stroke below curving to the left, not π or τ, possibly ζ? 7 γ or π 8]ε or]ϵ .[, the upper part of an upright turning over slightly to the right, ι, ρ among the possibilities 9]., a hook level with the tops of the letters, above it the upper end of an acute accent;]ριν or]βιν may be possible but I should doubt it 10 Before τ traces on the line consistent with α ι apparently a later insertion

Fr. 14.

]ντες.[
]καῖτθ[
]πυ[.]ρϋ[

Fr. 14 1 .[, ο or ϵ

Fr. 15.

. . .
]θμο.[
]σοεδ[
]ἐιλιτ[
]τρᾶχη[
 5]ωνεπ[
]γᾶν.᾿[

Fr. 15 1]., the lower end of an upright, ι, ν, simm. 4 ε has been made out of η by a second hand.

Fr. 16.

.
]. λ' ω̣[
]έ λ̣̃[
 ']ιν̣̃[
]. ' τ[

Fr. 16 1]., λ or perhaps α 4]., the upper part of a tall upright as of φ, ψ, followed by a trace suitable to the right-hand side of an upright; φ'τ probable

Fr. 17.

.
]. α̣ θ̣ α[
]μ̣ ε̣ θ̣[
]. μ̣ ε̣ μ̣[

Fr. 17 1]., the middle part of an upright 3]., the middle part of a stroke descending with a slight inclination to right

Fr. 18.

Col. i.

Col. ii.

. . . .
]... μ̣ εν̣ ω̣ ν̣[
]. ο̣ μ̣ τ̣ ω̣ ν̣ π̣ τ̣ .[
 περι̣ φι̣ τ̣ τα̣ κοι̣[
]τ̣ α̣ τ̣ η̣ σ̣ τ̣ ω̣ ν̣ πε̣ ρ̣[
]ον̣ ο̣ ν̣ . τ̣ ρ̣[ξ̣ α̣[
]αν̣ τε̣ τα̣ ζ̣ τ̣ ει̣ χ̣ ε̣ . α̣ το̣ .[λ̣ α̣[
 ξ̣ α̣ το̣ ο̣ σ̣ ο̣ ο̣ ι̣ λο̣ υ̣ φ̣ ο̣ ν̣ ο̣
 5] . ι̣ α̣ σ̣ η̣ ι̣ α̣ ν̣ α̣ γ̣ η̣ σ̣ ο̣ υ̣ κ̣ α̣ ν̣ η̣
 . ο̣ τ̣ τ̣ η̣ . η̣ σ̣ . ρ̣ ι̣ ο̣ . ν̣ τ̣ ο̣ σ̣
 α̣ λ̣ λ̣ α̣ ε̣ π̣ λ̣ η̣ γ̣ γ̣ η̣ σ̣ .
] ο̣ .[
] . κ̣ ρ̣[
] [] . ν̣ ν̣ κ̣ [. . . .] .[

Fr. 18 Col. i 1]., the upper part of an upright *Schol.* 1 Prima facie νομενων but I am doubtful how the signs should be combined 2 Before ο a horizontal stroke touching its top The letters at the end of this line seem to be separated from the rest of the note by the line below them 2 Smaller than the rest of the text but written, though more cursively, in the same hand 3 seqq. *Scholl.* Apparently three marginal notes: (a) τρ[to φονο, separated by spaces from that on its left and by a horizontal stroke from that below; (b) αντετα to .ιας; (c) ηι to επληγης. They may relate to ll. 3, 4, and 5 respectively. (a) 2 The signs between ε and α are the left-hand arc of a circle ligatured to ε at the top and the end of a stroke descending from left and touching α at the bottom. Only one letter may be represented 3 The slanting stroke before ιλου (which is written larger than the rest) resembles the symbol εστι raised off the line (b) 3 The first sign looks like the upper half of χ but there is no sign of ink below it (c) 2 The ink at the beginning is level with the tops of the letters. I cannot make any guess at its interpretation. Between η and η prima facie γ, between σ and ρ prima facie τ Between ο and ν what would be read as σ but must presumably be meant for ε 3 The final σ is anomalous but I do not think the ink can be combined to give ν instead of σ

Col. ii 4 Perhaps ον[but the surface is damaged and I cannot rule out θ for ο followed by some other letter beginning with an upright hooked to right at the foot.

Fr. 19.

. . .
] $\acute{\alpha}\rho$ [
] $\nu\acute{\iota}$ [
] $\acute{\alpha}\mu\alpha$.[.[
].. $\kappa\epsilon\rho\alpha\mu\epsilon\omega$ [
].. $\alpha\pi\omicron\tau\eta\varsigma\tau\epsilon\chi$ [
] $\omega\kappa\epsilon\rho\alpha\mu\epsilon$ [
 5] ω ^[ι] $\phi\acute{o}\rho\eta\varsigma$ [
]...[

Fr. 19 3 .[, the lower part of a stroke starting below the line and ascending left to right, a dot above its left end, χ possible 5 Above η a trace of ink not accounted for

Fr. 20.

. . .
].. $\lambda\lambda$.[
]. $\alpha\pi\acute{\alpha}\iota\delta$ [
] $\omega\nu\epsilon\tau$ [
] [
 5]. $\kappa\acute{\alpha}\pi\pi$ [

Fr. 20 1].., traces compatible with $\pi\epsilon$.[, ϵ , \omicron , ω possible 2]., right-hand end of a cross-stroke touching the apex of α , τ not suggested 5 Besides \sim there are two dots, in the ink of the text, above the line between α and π

Fr. 21.

. . .
] ν $\overline{c}\nu$ [
 $\overline{\pi\nu\rho}$ [
 $\overline{\epsilon\kappa\acute{\omega}}$ [
 $\overline{\kappa\alpha\iota}$.[
 5 $\overline{\lambda\epsilon\nu}$.[
 $\overline{\delta\acute{\alpha}\iota\varsigma\lambda}$ [
 $\overline{\delta\iota\eta\lambda}$ [
 $\overline{\acute{\alpha}\mu\omicron}$ [

Fr. 21 This fragment is at present missing and I can only give a copy of a transcript made at an early stage 4 γ [or π [5 .[, κ or ρ

Fr. 22.

].υπόην[
].ῥματ'[

. . .

Fr. 22 1]., a trace compatible with ε not
α 2]., a dot which might be the tip of the
upper right-hand branch of κ

Fr. 23.

].ην[
][

. . .

Fr. 24.

. . .
]
]ῖνν[
]
]'.[.].[

. . .

Fr. 24 The yellow stain suggests that this
is the top or near the top of the roll. 3 The
second letter might be ρ, the last α or the like, or χ

Fr. 25.

. . .
]ατε.[
]νó.[
][

. . .

Fr. 25 1 .[, λ or χ suggested 2 .[, ο,
ς, or ω

Fr. 26.

. . .
ευ[
κυλ[
τοδ[
-].[

. . .

Fr. 26 4 What looks like an acute accent
written through a short

Fr. 27.

. . .
].[
].ων[
]καῖβάλω[

Fr. 28.

	]απαρορκια	απιων συνεσταλμεν ^ω μεννᾶντας σκῦρον	]α παρ ὄρκια
	]·cλᾱ		]·cλα
	]τερᾱςωκῦρον		]τερας ὦ σκύρον
	]αc		]αc
5	]·'·τράγον		]·'·τράγον
]]
	]·ᾱχματᾱ		]·ᾱχματα
]]
	]·'ιδαμεν		]·'ιδαμεν
10]]
	]ροτᾱμᾱτᾱ[ ]		]ροταματα[]
]]
	]γᾱω̄ν		]νάων
]]
15	]αῖδαν·		]αῖδαν
	]·ι·[ ]·		]·ι·[]·
	]·ατερωνεπι·[·]·ύνωνᾱτον	απιων ετιφρῦ	]·ατερων ἐπι Φ[ρ]ύνωνα τὸν
	]·[παπλεει·[]· ταυταουσωζέελλειπειγ]
	]αcσαν·ν[ ]		]αcσαν εῦ
20	]·[c]ωκυ·[...·]·νᾱαcερυσσομεν·		] ὦκυ·[...·]c νᾱαc ἐρύcσομεν
]]

Fr. 28 5]·, a spot of ink on the line and above it the right-hand end of a crossbar above the level of the letters, perhaps a mark of length 7]·, the top of a stroke, slightly above the level of the letters, descending with a trifling inclination to the right 9]ο perhaps possible but not satisfactory 11 The mark of length is on an erasure Of the second short only a dot is left 13 ω⁻ 1st hand, ν add. 2nd hand 15 Over the second α a jumble of strokes in two inks 16]·, a horizontal stroke nearly on the line, like the base of ζ, though the lower branch of some κς is nearly as straight]·, the lower part of a vertical stroke 17]·, a dot on the line 20 After κυ an isolated dot level with the tops of the letters

Fr. 29.

κ'έccαλ[
].ᾗρᾗο[

Fr. 29 2],, the right-hand end of a crossbar touching the top of α Of ρ only the loop, perhaps β

Fr. 30.

κο.[
]εϋ.πιλᾱ [
]εδᾗυθicoυ[
]εω[.]ᾗμύ [
5]ωνπᾗλάωνδ[
].ωνμνᾱμ[
].ολιδαντᾶνᾱ[
].ν[
].[

Fr. 30 2 Between ν and π the lower part of a stroke curving slightly to right, like the tail of ν, the second upright of η and π, certain α 6],, the top right-hand curve of a circle. The mark of length appears to have been written on 7],, the lower end of an upright below the line, α probable α could equally well be λ],, the foot of an upright on the line 8],, ν etc. as in l. 2

Fr. 31.

Col. i.

Col. ii.

	].	επωνε[
	]	κοῖλαιω[
	]ς χρ[	μηδ[
	]ανᾱοc	φίττ[
5	]όροc	τωδη[
	]	2 cπic·ν[
	]άων []

Fr. 31 Col. i 3 c anomalous Of χρ only the lower halves; a suspended letter may be lost above ρ 4 The horizontal line looks more like a sign of abbreviation than of length

Col. ii 1 Only the bases of the letters 5 Above ω a grave accent (perhaps by the 1st hand) has been washed out

Fr. 32.

· ·
 / πα.[
 δρω[
 .].[

Fr. 32 1 .[, part of an upright, curving at the lower end, e.g. ν, τ

Fr. 34.

· ·
]μντι[
]ντο[

Fr. 34 2 Or possibly φ[

Fr. 36.

· ·
]ωγον[
]ωθιῶς[

Fr. 36 1 Of γ only the tail, but it is strongly suggested by the spacing 2 Of θ only the upper part, which is abnormally narrow

Fr. 38.

· ·
]δυλ.[
]
]...[

Fr. 38 1 .[, the lower end of an upright
 3 The upper right-hand branch of χ or the like, the top of a circular letter, the apex of α or the like, the upper part of a tall upright: νεάφ, χοάψ, and similar combinations possible

Fr. 33.

· ·
]..[
]ντ[
]οσ.[
].[.]αιο.[
 5]ωνανδρ[

Fr. 33 1 On the line a curved stroke, the end of a stroke descending from the left, followed by the bottom left-hand quarter of a circular letter 3 .[, a dot above the level of the letters, perhaps the left-hand end of the crossbar of τ or ξ 4 .[, an upright, perhaps μ or ν 5]φ, only a short curve on a single fibre, ο and other letters equally likely

Fr. 35.

· ·
]ιέχομε[
]εκῦρον[
]πες.[

Fr. 37.

· ·
]ιν.[
].[.]οντα[
]νδ[
]τιμ[
 5]γινῶ.[
].ά[
]ττι.[

Fr. 37 1 .[, the bottom left-hand quarter of a circular letter 4 Over ι traces of ink, perhaps 5 .[, a spot of ink, suitable to the top of the second upright of ν 6]., the tip of an upright 7 .[, a loop open to the right, below it a trace of a stroke ascending from left to right

Fr. 39.

· ·
]ρχᾱο[
].
]. ἐπιλαῖδαν .[
]ή
 5]μα· .ε[
 :]Ϟ[
 · · ·

Fr. 39 2 A slightly curved upright of length written on a short or vice versa

5 marg. α, δ, λ among the possibilities

6 A mark

Fr. 40 A.

· ·
]τῶν[
]αιλελ[
].[
 · ·
 · ·
 · ·
 Col. i. Col. ii.
] .[...].ω[
] ἐυρηξεκ...[
] ουε
] τ ο τ υ καί τον μο[
] ν ν ι ε
] α μ μ έ ω ν[
 5] λ ά μ π ρ ω τ ε .[
] δ ι ά σ π ι δ ο ς ᾱ ν[
 ω σ ε π ι τ η ς α[
 :] ν θ ο κ ά π ρ ι ο[
 .] π έ λ λ ᾱ γ α ρ ά μ[
]. π έ π ᾱ .[
 10 .] δ ε ν χ ά ρ ῖ κ ῦ[
 .] ο ν τ ε ς μ έ λ ι κ .[
 .] τ ρ ο π τ ε ς ῖ δ ᾱ ρ[
]
]... ω χα ρ ῖ[
] ν[

Fr. 40 Col. i 3 marg. Or οτε; neither υ nor τ as normally made

Col. ii 1 .[, traces of a stroke rising from the line left to right, α, δ, λ suggested .], the foot of an upright on the line 2 κ might perhaps be β 8 Above the left-hand side of π the right-hand ends of three parallel horizontal strokes, possibly ε Of π and the three following letters only the

tops; for ϵ perhaps σ , for $\lambda\lambda$ any combination of α , δ , and λ might be read. Or λ [9], ϵ or σ [, the end of an upright below the line 10], σ or ω . Above this line there is confused ink apparently consisting of accents, some deleted, and an interlinear note (of which I can read nothing with any confidence except $\lambda\epsilon$ above $\chi\alpha$) 11 [, a trace below the line of a curved stroke, ρ possible 12], a dot of ink slightly below the left-hand end of the crossbar, σ suitable but not verifiable

Lower margin $\alpha\pi\epsilon$ possible, but $\pi\iota$ not suggested

Fr. 41.

• • •
] $\epsilon\nu\sigma\kappa\nu\omicron\mu\omega$
]
] $\gamma\epsilon\tau\acute{\omega}\rho\epsilon\sigma$
]
 5] $\acute{\omicron}\iota\sigma\beta\omega\mu\epsilon\gamma\alpha\nu$
] σ
 • • •

Fr. 42.

• • •
] [$\alpha\sigma\acute{\alpha}\gamma$ [$\alpha\sigma\acute{\alpha}\gamma$ [$\alpha\sigma\acute{\alpha}\gamma$ [
]
] $\epsilon\lambda\acute{\iota}\gamma\mu\alpha$ [
] [
 • • •

Fr. 42 1] , traces compatible with a letter like λ . Of γ only the feet on the line of the upstrokes 3] , a cross-stroke level with the tops of the letters with a slightly curved short stroke at right angles to its left end; the whole might be] χ λ might be δ

Fr. 43.

• • •
] $\epsilon\nu\sigma$ [
] $\pi\epsilon\rho\beta\alpha\lambda$ [
] $\mu\omega\sigma$ [
] [
 • • •

Fr. 43 1] σ also possible 2 [, an angular remnant like the middle of β or κ

Fr. 44.

. .
]..[
].πύλ.[
]νειε[
].ραν'αίετ[
 5 '].η.[

Fr. 44 1]., on the line part of the base of a circular letter 2 Or].ιπ 5 .[, the top of
 ε or a similar letter

Fr. 45.

. .
].ενεν..[
]νθεληεκκη[
]ματήση.[
].δαμω[
].εντοσεφν.[
 5].[]\.[

Frr. 45-6 and 50 are now located by means of **2296** fr. 1. I still cannot attach them with certainty

Fr. 45 1]., on the line the tip of a stroke descending from the left .[, the lower left-hand
 arc of a circle or the foot of an upright hooked to right followed by the hooked lower end of an upright
 descending below the line 3 μ[or ν[probable 4 .[, the top of an upright, probably η or ι
 5].[, the top of λ or δ possible].', or].' [e.g.]ζ, γ, τ followed by α[*Schol.*]ξ suggested .[,
 perhaps ν An isolated sign below φν is not accounted for

Fr. 46.

. .
].....εθ[
]σεχει?ελ[
]μμάτοσα[
]ρον[

Fr. 46 1].πεν suggested, but the remains may be combined differently If ε was preceded by ι,
 ν[.] might be written

Fr. 47.

Col. i.

Col. ii.

. .
] κυμ.[
]ησατ^ο
 άλλο[
 ρατοαδαμ^α
 φερτ[
 ανηρ
 ανωλ.σὸιδε[
 υπερ
 5]τῶ.δε[

Fr. 47 Col. i marg. 1 ρ very unsatisfactory, being merely a hook, open to the left, on the upper side of the right-hand end of the cross-stroke of τ 2 All after δα very cursive and doubtfully read

Col. ii 1 .[, a small loop consistent with the left-hand edge of φ 5 Between ω and δ an inserted letter, perhaps ι, with what looks like a small thick ε above it

Fr. 48.

. . .
]...α[
 .
]ὕπάνερ.[
].πᾱσθαλ.[
]λλαισα.ῑ.δᾱπο[
 5]τ'ἐμπρομαχ[
]ωτ.ςκᾱτόμ[
]μφώραιςμ..[
]μενέ[
]ῶνα[
 10]εν[
] [

Fr. 48 1]πτ or]πν possible 2 .[, a trace compatible with a circular letter The interlinear letter has lost its top and, if ι, is not central between the dots, but ε is not suggested 3]μ possible, but perhaps there are parts of two letters,].ι .[, an upright, ι, π 5 ἐμ 1st hand, μ altered to ν by 2nd hand 6 τος or possibly τεσ 7 μο or possibly με .[, the thickened top of an upright 9 Over α[there may be the lower tip of an acute

Fr. 49.

. . .

]ωην[

]εχην[

. . .

Fr. 49 2 Or]ε

Fr. 50.

. . .

] [

]τα[

]ωε[

]αν[

. . .

Fr. 50 is now known to stand
between fr. 45-6 (q.v.), though
quite different in appearance 3
Or θ, sim.

Fr. 51. Fr. 52 vac.

. . .

]πο.[

]εφ[

]φα[

]λλ.[

].[

. . .

Fr. 51 3 Or]α

Fr. 53.

. . .

]νρ[

].πο.[

]ιδε[

. . .

Fr. 53 1 Or θ[2 Traces
of ink above the line on either
side of π 3 Or]ν

Fr. 54.

. . .

]

] απ^ω

].[]αν̄α.[

. . .

Fr. 55.

. . .

] εν..

] ρ... απ^ω

] υιεε

]

]

. . .

Fr. 56.

Col. i.

Col. ii.

. . .

]αετικα[

] .[

] .[

].ιπ^α .[5] ε .[

. . .

Fr. 56 Col. ii 3, 4 The left-hand strokes of α, λ, or the like
there is to the left what looks like a small ε in a different ink

5 The text hand may be τ], but

Fr. 57.

· ·
].[
].βη[
 · ·

Fr. 57 2]., the upper part of an upright

Fr. 58.

· ·
].[
]τό[
 · ·

Fr. 58 1 The base and the lower left-hand arc of circular letters

Fr. 59.

· ·
].[
]'ν[
 · ·

Fr. 60.

· ·
].[
].οι[
 · ·

Fr. 60 1 The hooked foot of an upright
2 A stroke descending to the line from the left, perhaps]κ

Fr. 1 5 κατέπ[ερθεν represents καθύπερθεν (which has been substituted for it in the quotation) as ἔπερθα, 2297 fr. 5, 8 5, ὑπερθε. It is not surprising that the correction was never made, for the explanation of the form is still to seek.

Fr. 3 13 τ'ψ'ι'δε probable, as at Σμ. ā 3, 2; ā 6, 7.

Fr. 4 Col. ii As far as they go the lines may be alternately - x - ∪ ∪ [and x - ∪ ∪ [and the metre the same as Αμ. 27.

5 πάγων in the next verse suggests the possibility of ἄξυρος here, though the word is not attested except in Hesychius and in the sense of 'blunt'.

9 καππεπάδμ[ενος, for example, which I suppose to come from the Lesbian equivalent of καταπάσσω. This word together with θέρμαν σπόδ[ον puts one in mind of the punishment described in Schol. Ar. Plut. 168, Schol. Ar. Nub. 1079, Suid. in ῥαφανίς.

Fr. 61.

· ·
]δι[
 · ·

Fr. 62.

· ·
]λύψ[.] [
]ᾱ[
 · ·

Fr. 62 1 Two heavy upright strokes have been written on ψ, one on either side of the central upright 2 .[, the lower part of an upright followed by a dot on the line, perhaps two letters

Fr. 63.

] δέ[
].'λα[
 · ·

Fr. 63 1 .[, an upright with foot hooked to right and the left-hand end of a cross-stroke through its top, perhaps π 2 The first letter has two thin strokes in the same ink as the text rising to right from its top; these may represent a deletion. The second and third have circular tops, δ rather than ε followed by ο, θ, or the like. Above .λ interlinear writing by a different hand, most resembling]χ. but perhaps two letters

11 -αῖς participle, the 2nd pers. sing. being presumably -αῖς.

12 μάκλητ[, in Σμ. ᾱ 11 App. part of a shoe, but here perhaps no more than a thong.

Fr. 9 Apparently a complaint about Alcaeus' changed fortunes and loneliness. Cf. 2165 fr. 1 ii. I suppose two syllables to be missing at the beginning of ll. 2, 8, one in the others, but it is not easy to find supplements of the right length relatively to each other. See on l. 8.

4 If the horizontal stroke below δ is a paragraphus, it has strayed far from its usual position.

6 The mark of length over the letter following κ[is not consistent with the supposition, which every other consideration supports, that these are Sapphic stanzas.

8 If ἀθα]νάτοις is assumed, οἰ]ζυρον, οἰ]ος, and νῦ]ν or εὖ]ν would be about the right corresponding length in ll. 7, 6, 3 but even κα-τέ]δομ' would be short in l. 4.

Fr. 10 looks as if it might stand above fr. 11 at no great interval.

Fr. 11 contains prima facie Sapphic stanzas.

6 If the mark of length (which is not original) is correct, φοίταν is infinitive, but I suspect it is wrong and that φοίταντες is meant.

Fr. 13 4 κ]ύδνας Μυτ[ιλήνας. κυδνός has a rather fleeting existence as a variant of κυδρός in Hesiod *Θεογ.* 328, *Εργ.* 257, Alcman ap. Schol. Pind. *Pyth.* iv 319, the writer *περὶ τὰρίχων* ap. Athen. iii 116 c (?). Liddell and Scott cite it from *I.G.* xiv 2117, apparently mistakenly. But it seems the most probable reading here.

Fr. 18 Col. i 2 It is hard to see how]τατης can have been part of the text except as]τατ' ἦς.

3 Perhaps φ]όνον on the strength of the note, which I cannot in other respects understand at all.

4 Presumably ἀντετάξατο with nothing lost.

5 The note (apparently a paraphrase of the text) is complete and should be able to be interpreted, but apart from the detail I cannot make out the general grammatical form. οὐκ ἂν . . . should be preceded by εἰ and ἀλλὰ ἐπλήγη(ς) by some other aorist. ἦι ἂν ἄγῃς should be followed by a future.

Fr. 28 The long verses might, as far as they go, be Asclepiads, except v. 17 in which ἐπὶ φρυγῶ occupies the place of —υ—υ—. Since the even lines are consistently shorter than the odd, it must be assumed either that two (or a multiple of two) verses have been lost after 17, for in 19–20 long and short have changed places, or that different pieces are represented.

3 κύρον appears to recur at fr. 35, 2 and, I should be inclined to suppose, in *Αμ.* 36, 13 (P. Berl. 9810, where indeed it does not seem possible to *read* an υ). At the meaning and the reason for the doubt about the length of the υ we can only guess. I offer the guess that it is the vocative of a noun like γάστρων, φύσκων, a term of abuse (perhaps playful)—though I find nothing from which such a noun could be derived except κύρον, a plant that sends cattle mad—and that there was some confusion with κύρος 'marble chippings'. In that case perhaps -τερα ε'. If the marginal note implies that Apion took μέναντας κύρον together, 'waiting for κύρον', the interpretation as a vocative falls to the ground. But it need only mean that 'Apion holds that the α in μέναντας and the υ in κύρον are both short', not much of a contribution to knowledge, but as much as need be expected from this quarter.

Apion, who is mentioned again on l. 17 and in fr. 54, 55 (and perhaps at fr. 4 col. i bottom and fr. 40 col. ii bottom), was not known to have occupied himself with Alcaeus.¹ The sign like a large apostrophe (or antisigma) in this place and again at v. 17 appears to be a *renvoi*, the similar sign at v. 5 a divider.

17 Φρύων the Athenian general killed by Pittacus in the struggle for Sigeum, Strabo 599 seq., Suid. in Πίττακος (Olympiad 42), Jerome's Eusebius (Olympiad 43). The line is metrically anomalous, the others ending like Asclepiads, whereas this is longer by a diamb. The fact that Apion could read ετι Φρυ(ωνα) suggests that].ατέρων ἐπι is the proper interpretation of the παράδοσις.

18 Schol. 'These are lost, there is a gap'. What then is the line, of which the end, written in the same hand as the annotation and then struck out, is preserved?

19 Not αῦ. 'Let us' (or 'we shall') 'draw our . . . ships into the sea'.

¹ Though, as Professor Page reminds me, οἱ περὶ Ἀπίωνα are adduced for a misinterpretation of μέδεις in *Αμ.* 73 (b).

2297. *ALCAEUS*.

One hand appears to be responsible for the bulk of the text, notes, and lection signs of the following fragments of Alcaeus, though there are a few additions by another or others. I should say that it is the same, though in the text somewhat larger in the notes somewhat smaller, as that of 1092, and indeed this may be the manuscript referred to in the introduction to that number.¹ It may be compared with P. Rendel Harris 28 and the Euphorion published in *Ann. Scuol. Norm. Sup. Pisa* iv (1935) (for my knowledge of the appearance of which I am indebted to Professor P. Maas), and placed in the latter part of the second century.

Fr. 1.

	·	·	·	·	·
	]	ταθε[		]	ξις ηεντηζωη[
	]	τεπιλλογ[		]	ατεπιλογισμον[
		]α			
		]·ὥς πριν			
5		]·εννέκυς			
		]·αιθεσις·			
]			
		]αν	κακωστω[	]	εεδειγατ[·]ξ[
			κρινου[		]γλεοντιοντωικ[
		]·ετο	ηκυν[		]εγεταυτα
10		]ηϊαι	προσαφ[
		]	τηικνηνηα[
			βασιλιδ[
		]ται·			
		]χει	ῥπα τ.[
		]οτα·	εδειολ.[
15]			

Fr. 1 4]., an upright, ι or ν 5]., a loop above a hook, perhaps β 6]τ or]χ 9]., the top of an upright, ι or ν

¹ There is a number of manuscripts in similar hands of which I have identified a Herodotus, Bk. III, and a Plato (*Phaedo*, overlapping in places 229).

Fr. 2.	
Col. i.	Col. ii.
·	·
·	·
].c	υβ[
]	πολιν[
].ou	πέλτ'α.[
]	κᾶβεν[
5].[
].cοψειc	λωνδ.[
]	> θεωνθε[

Fr. 2 Col. i 1]., o or ω 3]π probable
 Col. ii 2 For ι perhaps υ could be accepted 3 .[, a dot at the level of the tops of the letters
 4 c inserted by the original hand 5 .[, traces compatible with the lower left-hand part of ε, o, ω

Fr. 3.

· · · ·
 .]υνδεδιocθ.[
 .]πaccceθέρcoσ·..[
 .]pατηpαciσtaice.[
 .].νδήςceπιμνα.[
 5 ..].oπέφειν^aέτεκ[
 ...].ξηδεθα̂ςκεζευ.[
 ...].οιpα τάρβηνδó[

Fr. 3.

· · · ·
 ν]ύν δὲ Δίoc θυ[γάτηp
 ὤπaccce θέρcoσ. τ.[
 κ]ράτηpαc ἴcταιc ἐ.[
 τ]ῶν δὴ c' ἐπιμνα.[
 5 ..].τοπέφαννέτεκ[
 ...].ξηι δὲ θα̂c κε Zευc[
 ...].μοῖpα. τάρβην δ' ὄ[

Fr. 3 1 Of υ[only the tip of the tail, but the distance from θ is against ρ 2 Of τ only the tip of the tail .[, a dot on the line compatible with α, λ, ε 3 μ[or υ[7 The accent on παρ appears to have been washed out, that on ο is represented by a mere dot and a circumflex is equally possible

Fr. 4.

· · · ·
 .]ικao
 .]... πολεμονεκεpcao[
 .]ποτω αδεcποτουπιθου[
 .]...ο·
 5 .]καλλιπηι
 .].μένοιc ..[
 .].
 .]τεποι....[
 .].[.].ἱκοιμεθα[
 .]μακαpδιαν

have been separated from (a) by at least as much as the height of (c). (b) is at first sight very dissimilar to the others, being stained and frayed, and I might not have been able to locate it with certainty by the evidence of the cross-fibres, but the suitability of the sense produced in l. 7 by its combination with (a) seems to me to decide its vertical relation to (a), from which in that line it will be separated only by one vowel.

Fr. 5 (a) and (b) 2 marg. Or] ογ There may be ink above ν, indicating the presence of abbreviation 4 . [, a trace of ink in the left-hand margin followed by the lower part of an upright descending below the line 6 εμ corrected to εν, apparently by the original hand 7], a trace level with the top of α, suggesting the tip of an upright 8], ν suggested

(c) 1 A trace on the line followed by the lower part of an upright descending below the line 2 .[, the foot of an upright 3 γ[damaged, perhaps π possible

(d) 1 A trace below the line, perhaps not ink, followed at an interval by the foot of an upright 2]., a dot on the line followed by the lower part of an upright descending below the line 3 A trace level with the tops of the letters followed by what suggests the apex of α, δ, λ, or the left-hand apex of μ or ν

(On the location of frr. 5 and 9 see now p. 59)

Fr. 6.

· · ·
].[
]οσαλλάγι [
]οτακάλλοτα · [
].γεξερ [
 5].ρέτησαι.) [
 · · ·

Fr. 6 Perhaps from the column preceding that containing 5 (a), fr. 6, 1 seqq. opposite the spaces between 5 (a), 5 seqq.

4], a trace compatible with the right-hand end of the cross-stroke of ε Above γε a washed-out grave accent 5], the right-hand end of a cross-stroke suiting γ or τ

Fr. 7.

· ·
] ..[
] ερ.[
] ..δ.[
] εξα[
 5] ..[
 · ·

Fr. 7 1 The lower part of an upright descending below the line (more to the right than the other first letters) followed by the foot of a stroke sloping slightly forwards 2 .[, the lower part of an upright 3 Before δ the feet of two uprights sloping slightly forwards, after δ a dot on the line

Fr. 8.

· ·
]μεί.αι·π[
 · ·

Fr. 8 Between ζ and α a trace of a horizontal stroke slightly below the level of the tops of the letters; presumably c

Fr. 13.

]ακάμα[
]υντοιχρ[
]. ερύμμειξ[
]λοσεξει [
 5]καιπο.[

Fr. 13 1 Above]α perhaps ² .[, a trace compatible with α ³], a trace compatible with δ, λ ⁵ .[, δ or λ

Fr. 14.

]. ηρενε.[
]δυστάν[[ω]].[
]. ακηνα[
]. ἡρανδυ[

Fr. 14 1 On the line before η the end of a stroke descending from the left, χ possible .[, the lower part of an upright ² .[, a stroke rising to the right, λ or χ

Fr. 15.

]. ν.[
]ᾰςδεπ[
]. στινα[
]ᾰς .[
 5]. λύκ[
][

Fr. 15]., the right-hand tip of a crossbar, γ possible

Fr. 16.

]. υνμ[
]ᾰίαι[
]οσθεον[
]. αφοιτ[
 5].[

Fr. 16 1 Perhaps the first line of the column ² .[, traces both above and below the line, the latter apparently a low stop or divider ⁴], apparently the top and bottom of a stroke descending left to right, perhaps δ or λ

Fr. 17

]. θα.[
]χαλ[
]. ρόν[

Fr. 17 1 .[, below the line the tip of a slightly sloping upright

Fr. 18.

]ω[
]ον .α[

Fr. 19.

]. αρενν[
]παλος .ι.[
]. ωσειτεφα[

Fr. 19 1]., γ or τ .[, the bottom of an upright, ε, ι, η possible ² After ε two dots below the line, a stop or casual ink

Fr. 20.

.
 .
]ν [
]εο· [
] [
] [
 5]ται [
]ωνάνρηρ, [

Fr. 20 6 After ρ apparently a divider

Fr. 21.

.
 .
]νμ [
]..φῆρ [
]λπϵ [

Fr. 21 2].., a small hook followed by two dots, one above the other, perhaps ε:, but the fibres are disordered 3 May be the last line of the column

Fr. 22.

.
 .
]ορος [
]ωντορ [
].ν· [

Fr. 22 3], the top of a circular letter .[, a crossbar level with the tops of the letters

Fr. 23.

.
 .
].ινν [
]ταχ [

Fr. 23 1], a trace suggesting the loop of ρ .[, an ascending stroke compatible with α

Fr. 24.

.
 .
]ρχνας [
]νωιπολυ [

Fr. 24 2], the start of a stroke ascending to right

Fr. 25.

.
 .
]νμντ [
].ινεά [

Fr. 25 1], ο or ω 2]θ among the possibilities

Fr. 26.

]τᾶν [

Fr. 27.

.
 .
]εσκ [
]...ονκυ [
].νῆρ [

Fr. 27 2]... , parts of three uprights, perhaps].μον 3], perhaps the top of a grave accent or part of an interlinear letter

Fr. 28.

.
 .
].[.]μνο [
].αταιαις [
]λαιει [

Fr. 28 2 schol.]μ probable

Fr. 29.

• •
].τ[
].[.]εχ[
 ^]α..[
 • •

Fr. 30.

• •
]ππ[
]ητ€[
 • •

Fr. 31.

• •
]ςπ[
]ρειτα[
 • •

Fr. 29 1 Perhaps].ε 3 ..[, two uprights
 some way apart, e.g. γι, γη or perhaps π, but
 there is now no trace of a crossbar

Fr. 32.

• •
]υλ.[
 '.]μ[
 • •

Fr. 33.

• •
]μεν[
 • •

Fr. 34.

• •
]εδα[
]να[
 • •

Fr. 32 1 α[or λ[probable

Fr. 35.

• •
]μεν[
]ντ.[
].[
 • •

Fr. 38.

• • •
]λα [•
] ονομ[
]προστ[
 • • •

Fr. 35 2 .[, ε or ρ probable

Fr. 36.

• •
] > όι.[
] . π.[
 • •

Fr. 36 2 α[or λ[

Fr. 37.

• •
] [•
]ην. [•
] [•
 .[•
 • •

Fr. 39.

• •
] [•
]νκατα.[•
]κυριω.[•
]μωνα[•
] [•
 • •

Fr. 40.

. . .
]. . . . [
]. *ειλον*. [
] *κωια* [
]. / *εφα*. [
 5]. *ι*. [
] *α* [
 . . .

Fr. 40 1]*ππ* probable *ορ*[among the possibilities 2], a dot compatible with the right-hand side of the loop of *ρ* 4], the right-hand end of a crossbar, *τ* probable], a tail compatible with *ρ*

Fr. 41.

. . .
] *επι* [
]. *τω* [
] *ποθ* [
 . . .

Fr. 41 The writing is slightly larger than that of the other notes and I am doubtful whether the fr. is rightly assigned to this manuscript

Fr. 42.

. . .
]. [
]. *ημειο* [
] *αντλια* [
 . . .

Fr. 43.

. . .
] *αειν* [
 . . .

Fr. 42 Perhaps not the same hand as that of the other notes

Fr. 1 Perhaps Alcaic stanzas.

1 seq. *λεξίς ἡ ἐν τῇ ζωῇ* 'the current expression', presumably that in the next line, *κατ' ἐπιλογισμόν*, interpreting *κατ' ἐπίλογον* of the text, 'on consideration' or the like. For the doubling of the etymologically single *λ* of *ἐπίλογος* in order to break the somewhat inconvenient succession of shorts, see *Am. Introd.* § 13.

This commentator's use of *ζωή* for what is more often called *συνήθεια*, 'contemporary usage', has escaped Liddell and Scott. *βίος* is similarly used, e.g. *Ap. Dync. R. Ἐκκρη.* 130, 6 Schn.

5 has been added in a hand which does not appear to recur.

6 *θείς* is quoted from Alcaeus as equivalent to *ποίης*, presumably meaning 'doing' or 'making' (not 'poetry'), *Am.* 174.

10 The schol. suggests the possibility of the supplement *βασίληϊαι*.

Fr. 2 ii 3 The accent shows that *πέλτ'* is complete at the beginning. I do not recognize it and hesitate to compare the Cyrenaic *τενται* (for *τέλεται*) meaning *ἔσται* (*Glossa* xviii 212).

4 Part of *καταβέννυμι*.

Fr. 3 5 (π)έφαννέ τε κ[αί is the natural presumption.

6 θᾶς, meaning ἔως not τέως, is guaranteed by the metre here but apparently δς at Σμ. ᾱ 11, 11. θᾶς is the reading of the papyrus at Άμ. 48, 8 but δς at Άμ. 62, 20, neither metrically guaranteed. δς is also found in the quotation Σμ. β 1 App. and ? 2289 fr. 4, 6.

Frr. 4-10 appear to come from the same region.

Fr. 4 1 ἐθήκας seems ruled out; perhaps ἡνίκας.

2 ἐκέρσας is not a form of commentator's Greek and presumably is taken from the text. I must suppose it is second person singular aorist middle of κέρναμι, although this verb is otherwise attested only in forms from the present stem. The sense will be 'mixed the cup of battle' (cf. 2306 i), for κέρναμι (κεράννυμι) does not appear to be used as a synonym of μείγνυμι in the phrases meaning 'joining battle'. (μείξαντες . . . Άρενα, or something of the sort is thought to be attributable to Alcaeus, Άμ. 91.) It may be supererogatory to add that κείρεσθαι would give ἐκέρσας and, moreover, is not constructed like κόπτεσθαι.

3 The schol. implies πίθω . . . ἄδες]πότω, 'of an ownerless wine barrel', in the text.

Fr. 5 2306 ii seems to show that this is the continuation of Άμ. 87.

5 πόδες 'feet' or 'sheets'? As a pure guess I should prefer the first, 'my feet entangled in the ropes'.

6 βίμβλιδες: cf. *Et. Mag.* 197, 30 βιβλίδες . . . χοινία τὰ ἐκ βίβλου πεπλεγμένα, the ὄπλον . . . βύβλινον of Homer *Od.* xxi 391.

7 ἄχματα: called φόρτια by Alcaeus at Άμ. 51, 1 and Sappho at Σμ. ᾱ 9, 13.

I suppose 'were flung abroad' or something of the sort, but -παλαχ- cannot be read and I doubt whether παλάσσω would be the proper word.

8 ἔπερθα: cf. κατέπερθεν 2295 fr. 1, 5 = 2296 fr. 4, 2. Before it possibly [φό]ρηντ(αι). If fr. 5 (c) is to be attached immediately below this line, μὲν φ[ο]ρ is an acceptable interpretation of the indications.

(c) 5 interl. Perhaps τ]οῖς περὶ[Ἀλκαῖον, Φίττακον or the like.

Fr. 6 Prima facie the Alcaic stanza.

2 seq. ἄλλ' ἄγι . . . αἶ ποτα κάλλοτα; cf. Άμ. 22, 10 seq.

5 Not κρέτῃσαι, presumably]γρέτῃσαι. The line seems to have been cancelled by being enclosed in a pair of brackets, of which that at the end survives.

Fr. 10 Cp. 2295 fr. 29?

Fr. 14 4 I cannot say that μοῖραν is an impossible reading.

Fr. 23 1 For instance, Μυ]ριννα[

Fr. 25 1 Μυτω[suggests nothing but the eponym of Mytilene or a word derived from his name, see Steph. Byz. in Μυτιλήνη.

2 νεάνιδες (-ας), νεάνιαι are possibilities.

Fr. 28 2 ἄλ]λαις glossed ματαίαις is indicated. This ἄλλος—whether ἄλλος in a specialized sense or a different word, ἄλλος, as a fresh piece of evidence to be found in the Addenda to this volume, p. 146 (1789. 10) seems to assert (? cf. Hdn. π.μ.λ. 932, 29 L.), may be recognized in ἄλλως (= μάτην), ἄλλοφρονεῖν, and perhaps elsewhere (see L.-S. in ἡλεός). At Hes. *Theog.* 872 I suggest that the true reading is neither αἰ δ' ἄλλαι codd., Hesych. in μαψαῦραι, nor οἱ δ' ἄλλοι Schoemann, but οἱ δ' ἄλλαι (however to be accented).

Fr. 40 2 Μυ]ρσιλον.

4 τοῦ]τ' (έστιν).

Fr. 41 I am inclined to think that this scrap is more likely to belong to 1092 than to this manuscript.

Fr. 42 If this note belongs to this manuscript, it might refer to the line $\pi\epsilon\rho\ \mu\acute{\epsilon}\nu\ \gamma\acute{\alpha}\rho\ \acute{\alpha}\nu\tau\lambda\omicron\varsigma$ (which would have occurred not very far away from fr. 5) and have had some such form as $\tau\omicron\ \varsigma\eta\mu\epsilon\iota\omicron\nu\ \delta\omicron\tau\iota\ \tau\acute{\eta}\nu\ \acute{\alpha}\nu\tau\lambda\acute{\iota}\alpha\nu\ \acute{\alpha}\nu\tau\lambda\omicron\nu\ \epsilon\iota\omicron\rho\eta\kappa\epsilon$. But I am not sure that it does and a note of this form might equally well occur in the margin of an *Odyssey* at xii 411.

ADDENDA TO 2297.

After long consideration I believe I can say with assurance that fr. 9 (a) is to be located below fr. 5 (a) in such a position that] $\rho\eta\nu\tau$ and] $\alpha\lambda\lambda\alpha$ start from the same vertical line.

Since I can trace in 9 (a) none of the cross-fibres of 5(c), I presume that it must, like 5 (d), have stood clear of it. But unlike 5 (d), which may have stood either higher or lower than 5 (c), 9 (a) can only have stood lower.

The fixing of the horizontal situation of 9 (a) has the result of ruling out the possibility of actually joining 9 (b) to it. Although the fibres of the back of 5 (a) are partly stripped off, it is reasonably certain that 9 (b) stood clear of it.

The following scraps are to be added:

Fr. 44.

• •
] . □
] ν

Fr. 45.

• •
] π ε . [
• •

Fr. 45 .[, a sinuous upright with traces to right; perhaps two letters

Fr. 44 1 The lower tip of an upright descending below the line

Fr. 46.

• •
] δ ᾱ [
] η . [
• •

Fr. 46 1 There is a stroke in the hand of the text rising to the right from the middle of the right-hand stroke of α; perhaps an inserted letter, e.g. λ, not a deletion 2 .[, perhaps the top left-hand corner of ε or the like

Fr. 47.

• •
] [
] μ ἔ ν [
] [
• •

Fr. 48.

• •
] α ς [
] ω τ ι ν . [
] . [
• •

Fr. 48 1 Of ξ only the base 2 .[, apparently the start of a stroke rising to right from below the line

Fr. 2.

· · ·
]...[
]ἐνέλ[
].νέ.[
]ν.[

Fr. 3.

· · ·
]λα.[
]κακο[
]αἰᾶ[
 · · ·

Fr. 3 1 .[, a horizontal serif on the line

Fr. 2 1 Two curves on the line, λξ, ες among the possibilities, followed by a downstroke curling to the left below the line 3], a stroke descending to the line from left to right .[, ο or ω 4 .[, the left-hand tip of a crossbar level with the top of ν

Fr. 1 3 φερέζυγον, 'benched', unattested in this sense. εὐδύγων . . . νάων *Am.* 17, 9.

5 ἀήταις, no doubt feminine as at *Σμ.* ā 9, 9, Simon. 41, 1, and elsewhere.

6 seqq. This stanza is quoted by Athenaeus (xv 695a), among other scholia, in the following form: ἐκ γῆς χρή κατίδην πλόον | εἴ τις δύναται καὶ παλάμην ἔχοι | ἐπεὶ δὲ καὶ ἐν πόντῳ γένηται | τῷ παρέοντι τρέχειν ἀνάγκη. Bergk shrewdly conjectured that Alcaeus might be the author, without making use of the argument afforded by the form κατίδην (preserved in A), and rightly suspected τρέχειν, though not because it will not allow παρέοντι to scan. On the strength of Plut. 798 D ἔξω βλέπουσι ναυτιῶντες καὶ ταραττόμενοι μένουν τε καὶ χρῆσθαι τοῖς παροῦσιν ἀνάγκην ἔχοντες he suggested χρέεσθ', which (though πλῶι χρῆσθαι is the phrase which might properly be expected) is open to the same objection, as well as others, and he did not observe that κατίδην, which means 'to catch sight of', did not give the required sense. Perhaps it is now possible to come nearer to what Alcaeus wrote with <ἀλλ' εὖ μὲν> ἐκ γὰρ . . . αἶ κεν δύναται . . . τῷ παρέοντι μένουν ἀνάγκα. I should guess that what was said in vv. 10-11 came to 'There is no way of altering the conditions (οὐδ' ἴα μ]αχάνα). You must go with the wind (ὥς κ' ἄν]εμος φέρ[ηι)'.
 .

2299. *SAPPHO* or *ALCAEUS*.

The possibility of the coincidence of fr. 3 with two known verses of Alcaeus, the mention of Myrsilus in the note opposite fr. 8 (a) i 8, the variety of metres present, are grounds on which it might occur to one to propose the ascription to Alcaeus of the following remnants of Lesbian poetry. But the identification of fr. 3 is quite uncertain, Myrsilus might be referred to by (or in connexion with) Sappho as well as Alcaeus, and, apart from the fact that we know nothing of the metrical character of some of the books into which Sappho's works were distributed, there is no proof that these fragments are all from one book or even from one roll. There are two considerations which incline me to favour Sappho's claim to be the author. The word Ἀβανθι (fr. 10 (b) i 8), which contains what must be a very rare ending, may perhaps be due to be recognized in the hitherto inexplicable]ανθι of *Σμ.* ā 11, 10. The ending]θιδηαν (fr. 5 (a) 5) might

well represent the adjective formed from *Ἀτθικ*, Sappho's friend. But until there is stronger evidence one way or the other, the question of attribution must be left in suspense.

The writing appears to me to belong to a type of which examples are assigned to the latter part of the first century before and the earlier part of the first century after Christ. During its currency I think there is recognizable a change in the method of cutting the reed-point, so that the strokes of which the letters are composed are no longer furry and uniform in thickness but sharp and variable in thickness. Accordingly I should place the present specimen towards the middle of the first century A.D.

Some of the lection signs and corrections seem to be original, others to have been added by at least one subsequent hand, and not less than two hands are responsible for the sparse marginalia.

Fr. 1.

· ·
]..ω.[
].μν[
]ανθρ.[
].ατάδ[
5]ρότω[
]πω.[

Fr. 1 1 Bases of circles before and after ω, e.g.]..ω or possibly]μ before and ο, ε, ι after 2]., a dot on the line, α probable 3 ω[possible 5 έχ for ότ not excluded. The accent is anomalously upright, but I do not think a letter can be read instead 6]., a dot above the general level compatible with α, ν, etc.

Frr. 1-2 perhaps from the same neighbourhood; see also on frr. 26 (a)-(b)

Fr. 2.

· ·
].[
']ρχαεμεμ[
]κνᾶλ [
] [
5]ωσαηδων[
] [
]]ν]] φωνα[
]..γα[

Fr. 2 1 μ or ω 7 A horizontal stroke joins the tops of α and ι 8 The letter before γ seems to have been corrected or struck out, or .γ are perhaps a cancelled ν

Fr. 3.

· ·
]..[.]..[
κῆνᾶμε[

Fr. 3 1 Bottoms of letters compatible with δερ[μ]ατ[Perhaps, therefore, the same two verses as *Am.* 51, 6-7.

Fr. 4.

. . .
]μ[
]ανθ^ιει^αα^ςα^ςπυ[
]ε^ςκιβ^ιε^ςνδ^ι.[
]κατοκ^ακ^ιφίλ.π.[
 5]γ^κδέλεμόςτια[
]ς^ςπερέτ^ε.
].μαβο.[
]ερε.[

Fr. 4 2 Of ε^ι only the bases, ο and γ, τ possible 3 .[, the upper left-hand arc of a circle
 4 Before π the base of ε or ο, after π the bottom of an upright 7]., a curved stroke compatible
 with the upper right side of the loop of ρ .[, the left-hand side of a circular letter 8 .[, the left-
 hand side of a circular letter

Fr. 5 (a).

. . .
].λων.[
]εμοννο[.]μμαργα.[
]α^ιτα^ςονθ[.]απον[
].οναλλα.[]ηνα[
 5].θ^ιδ^ιη^ανκε^ςφαλα.[
]πα^ιςτονδετελες.[
 δ^ο
]ω^δε^ςφ[]σοκ[
]ο^ςπ[]ε.ν[
]θ^ριας[.].[
 10]η^ςθ^εγα.[
].[λ]οικω.[
]κ^ταιμε^ςλα.[
].το^γάρ^κεις.[
]ι^νον...ω.[
 15].[

Fr. 5 (a) 1]., the top and bottom of an upright .[, the foot of an upright and part of a crossbar
 to its right, would suit γ, π, etc., but possibly parts of two letters 2 Of ε only the end of the centre
 bar 3 Of θ only the left-hand arc 4]., a crossbar touching ο below its top, perhaps only a
 ligature, as νον .[, the middle of an upright; between this letter and η nothing may be missing
 5]., a cross-stroke, touching θ below its top, with a trace below its left-hand end, ν and τ among

the possibilities .[, a trace compatible with ν 6 .[, ϵ and θ among the possibilities 8 $\epsilon\delta$, $\epsilon\lambda$ possible 10 .[, the foot of a stroke hooked to left 11].., the foot of an upright followed by a triangular letter .[, the left-hand tip of a cross-stroke level with the top of the second upright of ν , possibly the ligature 12 $\alpha\iota$ made out of μ ? .[, traces of an upright 14 Between ν and ω the top right-hand arc of a circle, the top of an upright, the top of a small loop, e.g. $\omicron\rho$.[, a loop on the line, perhaps ϕ but this is not satisfactory

Fr. 5 (b).

. .
]...[
]ηνθ[
].φα[
]η[

The appearance of the back is compatible with a position on the right-hand side of the previous fragment below line 8

Fr. 6.

5
10
]ωσρτεπα.
θ
]πρόσσεδε[
]λαμπο.
]παντεπιχ[
]ῶστομελι[
]ῆρέτιπᾶστ[
]πρόσθενεμευδα[
μ.
να[
κα[
εμ[
να[

Fr. 6 1 There are traces of ink above the letter lost after α 3 A stroke ascending left to right from the line, μ [suitable 5 ι close to the edge of the break, but η improbable 7 ϵ [, \omicron [, ω [

Fr. 7.

]μμινῆτ'αρηω[
]οττινάτοιςύνά[
].ἀκρονω

Fr. 7 2] φ possible 3].., the lower end of a stroke descending from left

Fr. 10 (a).

Col. i.

. .
]λι
]α
]
]ν.
 5 . . .
 . . .

Fr. 11.

. .
].υμμ[
]ννν[
]θαυμα[.
]κ...[.
 . .

Fr. 10 (b).

Col. i.

.
]ημ[
 '.]δ[ε]ιτ[
]ακεφα...[
 '.]ανλυθεισα .
 5 .[]οπαρανεσοιμαν
].δε.β[]γυνναικων
]....οισανμ[].ζάεισαι ^{σανηαντιστρο^ο}
].ινορχης[...].εσκάβανθι ^{ενδιδ^δ αλλο^ς}

Col. ii.

. .
].[...].κυπ[
 αγλαοι[
 βωμος[
 κυαν[
 αργ[
 χρυ[

Fr. 10 (a) seems, to judge by the fibres of the back, to contain the same two columns as fr. 10 (b), but I cannot determine the vertical distance between them.

Fr. 11 may well contain the beginnings of verses of the same column as ii of frs. 10 (a), (b), but I cannot say whether it is more likely to stand higher or lower than fr. 10 (a).

Fr. 10 (a) Col. ii 5 An apex

Fr. 10 (b) Col. i 2 Above ιτ a washed-out circumflex on which ~ have been written 3 After φα the bases of letters; what is left of the first has the appearance of a comma on the line, e.g. ι, υ, the second would be taken for α or λ, though not quite normally made, the third ended in a hook to right just off the line, the fourth was α or possibly λ 6 Before β the lower part of an upright 7 λο or χο 8 .[, on the line the lower end of a curved stroke rising to the right

Col. ii 4 .[, the left-hand side of ε or φ or the like; it might be combined with the preceding ι to form κ

Fr. 11 1], a dot level with the tops of the letters and a dot below it on the line; not ε, possibly κ but not κυμα 3 .[, a dot level with the tops of the letters 4 κ anomalously made but I see no alternative.

Fr. 12.

. . .
]..[
]φονε.[
]αρμ'ερο[
]. . οςϊμα[
 5] . 'αίθεροσον[
]εωσδενα[
]υμασιονμεν.[
]. . πεφυκεδ.[
]. εκαλος[
 10]εφαντ[
]. αςδελ[
 . ε
]λωνον[
]λος·αμφι[

Fr. 12 1 .[, perhaps β 4 Before ο the bottom of an upright,]λι or]ατ may be possible. Touching the bottom left-hand side of ζ (which has lost its top) is what looks like the remains of a 'divider' (ὑποδιαστολή). It would have to be assumed that it was written before the wrong c 5]., perhaps the tips of the branches of κ 7 υμ seems to be corrected from υc .[, the lower part of the first stroke of α, λ, μ 8]., perhaps the base line of δ followed by the bottom hook of ε .[, the top of α probable 9]., a stroke, hooked at the upper end, descending left to right to the line; presumably χ, but no trace of the upper right-hand branch. Above the line between ε and κ a dot, which, if it is ink, must be a high stop. But I am by no means sure that it is ink at all 11]., a cross stroke level with the tops,]γ,]τ, or a ligature 12 Before the interlinear ε the foot of an upright

Fr. 13.

. . .
]. ζηδ.[
]αόιδάιθ[
 .
]. υλεψε[

Fr. 13 1]ο or]ω .[, a dot below the line 3]., a trace like the tip of the lower curve of c

Fr. 14.

. . .
]. .[
]αριεσ.[
]ε[

Fr. 14 1]., possibly the end of the second stroke of α, λ, or the like .[, like the serif at the bottom of ι, π, τ, and similar letters 2 ε[possible

Fr. 15.

· ·
].νος.[
]υνοργαι[
]κύδρ.[
]ανει..[

Fr. 15 1]., on the line the end of a stroke descending from the left For υ perhaps π .[, on the line the tip of a stroke ascending to the right 4 .[, θ or ο followed by a dot level with the tops of the letters

Fr. 16.

· ·
].εγας[
]νιδος[
 εξειδ[
]υγα[[ρ]]
].νκἀ.[
 5].νφ[
]ηδ[
]χη.[
]ην.[
]ει[
 10].αρ.[
].α.[

Fr. 16 2 Or]η 4 .[, the extreme tip of α, λ, or the like 5]., ο or ω 6 Or]ν 10]., a crossbar, as of γ, or ligature .[, the left-hand arc of a circular letter 11 Of α only the top angle

Fr. 17.

· ·
]μητ[
]'λβι.[
]ξοις.[
]παιδ.[
 5]ῶμω[
].όλλα[
]τ[

Fr. 17 2]όλβιο[possible 6]π possible 7 A cross-stroke and an upright, but possibly parts of two letters

Fr. 18.

· ·
].κα.[
]ν.α.[
]ερω[
].[.].:[
 5]παιδ[
]πα[

Fr. 18 1 .[, perhaps τ or υ, followed by ε or ς (but θ, ο, ω not excluded) 2 Between ν and α a tall vertical stroke, perhaps κ .[, ς or the like 4].[, a crossbar with the left-hand side of a small circle at its right-hand end .[, α, λ, μ, χ possible

Fr. 19.

·
].cciv[
·
]..[
·
·

Fr. 20.

·
]...[
·
]vγα[
·

Fr. 22.

·
].[
·
].oi[
·
]cϑρ[
·
].ν[
·
·

Fr. 19-21 Perhaps from the neighbourhood of fr. 7

Fr. 19 1]ε possible 2]φ or]ψ .[, α or a similar letter

Fr. 21.

·
].αικ[
·
]και[
·
·

Fr. 21 1], the right-hand end of a cross-stroke or ligature

Fr. 22 1 The lower left-hand arc of a circular letter 2], traces compatible with μ 4]θ or]φ

Fr. 23.

·
].εδος[
·
].μέν[
·
]ματω[
·
·
·

Fr. 24.

·
]μεν[
·
]να .[
·
·

Fr. 25.

·
].α.[
·
].ιγ[
·
·

Fr. 25 1], the foot of an upright .[, the start of a stroke rising to right 2], two dots, one above the other, near the line; the right-hand end of an accent above them The vertical stroke of γ is double

Fr. 26 (a).

·
].[
·
] [
·
]αcv.[
·
·

Fr. 26 (b).

·
]caκ[
·
·

These two fragments possibly stand opposite each other at the level shown. They may well come from the same neighbourhood as fr. 1-2

Fr. 26 (a) 3 Interlinear ink between αc and over v .[, the lower part of an upright and the lower left-hand arc of a circle, e.g. ω, but I cannot rule out a single κ

Fr. 27.

·
]...θo.[
·
].αιcδ..[
·
]ν[
·
·

Fr. 27 Perhaps from the same region as fr. 2 2 Between δ and the next letter interlinear traces

Fr. 28.

·
]λλ[
·

Fr. 28 Or]μ Or μ[

Fr. 29.

·
]θυ[
·
]·ω[
·

Fr. 29 1], upper right-hand arc of a circle, perhaps ο; some ink not accounted for at the upper end of the accent], a stroke rising from the line to the right, e.g. λ, μ 2], the right-hand end of a curved stroke like the top of ε but well above the level of the letters

Fr. 30.

·
].εμ[
·
]ομϙ[
·

Fr. 30 1], part of the tail of an upright descending below the line 2 ω[not ruled out

Fr. 31.

·
]φ[
·
]ιελ[
·

Fr. 4 3 seq. Perhaps ἐς κίβιν . . . ἐθήκατο.

5 Apparently ἐκ δ' ἔλε μ(οι) ὄστια, cf. Άμ. 97 ἐκ δ' ἔλετο φρένας.

7 As far as I can tell δέ]ρμα βόο[would suit.

Fr. 5 (a) 2 νόημ' ἀργαλε-

3 θ[ερ]άπον[τ and, if so, perhaps -αῖα, cὸν θ.

Fr. 6 There appear to be errors here. The interlinear verse between 6-7 looks like an emended version of l. 2; if its first position is correct, there is only one line (instead of two or four) after the paragraphus below l. 5, if its second, there are only three lines between the paragraphi below ll. 1 and 5. Again, there are only three lines before the first paragraphus of the indented piece.

This criticism, of course, assumes that the indentation of l. 7 and the following marks the beginning of a new piece. There are actually the proper number of lines between the paragraphi below ll. 1 and 5 and below ll. 5 and 9 (the proper position of the interlinear line being taken to be l. 2), but I know of no parallel to the indentation of part of a stanza.

6 ἦρ' ἔτι . . . ; cf. Άμ. 146, which might be in the same metre.

Fr. 7 1 I suppose ἀρήων 'better'.

2 The accent on υ may have been cancelled by the bracket at its upper end.

Fr. 8 Col. ii There seems to be synaphea between vv. 6-7 and 9-10, but both μ and ε are capable of explanation as representing monosyllables, so that Asclepiads are not certainly ruled out.

11 ἀνάδεεε: cf. 2291 ii 22. I should have recognized this (or the infinitive, ἀηδεῖν) at Σμ. α̃ 11, 5. The spelling follows ἀνάτα not θαάεω.

13 ἴ]πποις ἦχεε.

Fr. 10 (b) i What remains suits Ionic trimeters or tetrameters.

2 Ἀφρό]διτ[α corrected from -δεῖτα suggests itself but the circumflex was not over εἰ but over ιτ.

5 μαλ]οπάρανε.

7 Cf. Hesych. ζαέντες·πνέοντες.

τὰν ἢ ἀντίτροφος, 'the corresponding stanza has καν', seems a senseless observation in reference to compositions like those of the Lesbian poets. I suspect that τὸ ἀντίγραφον is meant, 'the exemplar has

cav'. I do not know whether to go further and suppose that by $\epsilon\nu\delta\iota\delta' \acute{\epsilon}\nu \tau\acute{\omega}\iota \Delta\iota\delta\acute{\upsilon}\mu\omicron\upsilon$ was intended. It would naturally be taken to represent $\epsilon\nu\delta\iota\delta(\eta\nu)$.

8 $\acute{\omicron}\rho\chi\eta\tau\theta'$ could be accepted and then e.g. $[\acute{\epsilon}\rho\acute{\omicron}] \epsilon\tau\tau' \mathcal{A}\beta\alpha\nu\theta\iota$. I do not know whether there resides in this name a clue to the problem of 1231 fr. 15, 2 ($\Sigma\mu.$ \bar{a} 11, 10), where the ending $\lambda\alpha\nu\theta\iota$ recurs.

ii 6 seqq. Nouns or adjectives, perhaps belonging to a description of some work of art in a temple.

Fr. 12 6 $\lambda\epsilon\omega\varsigma$ probably the end of an adverb.

7 $\theta\alpha\lambda\upsilon\mu\acute{\alpha}\varsigma\iota\omicron\nu$.

2300. ALCAEUS.

On the basis of our present knowledge it is reasonable to assign the authorship of the following fragments of Aeolic verse to Alcaeus rather than to Sappho. Fr. 1, which alone is to some extent intelligible, appears to contain simply a legendary narrative, in which the consequences of Helen's infatuation are recounted at some length in a rather conventional way. This might be an illustration of some general reflection, as it is in $\Sigma\mu.$ \bar{a} 5, but it does not produce that impression. It appears rather to be comparable with $\mathcal{A}\mu.$ 26. And the linguistic characteristics, so far as they go, corroborate this view. At least, that is the conclusion I am inclined to come to on the strength of the poetic plural $\delta\acute{\omicron}\mu\omicron\iota\varsigma$ (fr. 1, 7), the neglect of the syllabic augment $\pi\epsilon\acute{\iota}\theta\epsilon$ (ib. 9), the non-dialectal $\pi\omicron\lambda\acute{\epsilon}\alpha\varsigma$ for $\pi\acute{\omicron}\lambda\lambda\omicron\iota\varsigma$ (ib. 12).

The hand is an angular uncial of the common type attributed to the second or third century and may be compared with P. Ryl. 14, to which the resemblance is very close, 1234, Milne pll. ix, x. μ , with its unusually deep central bow, sometimes lower than the feet of its side strokes, and τ , of which the cross-bar is nearly all on the left-hand side of the upright, are to be remarked. A corrector appears to be responsible for two additions (ll. 4, 17) but neither he nor the writer of the text has contributed a single accent.

Fr. 1.		Fr. 1.	
	] καιν[.]ων.υ.[]ν[	καιν[.]ων.υν[]ν[
2	] ωνενο . . . . . [ ] [	ωνενογ.ππ.[] [
	] καλενασενστηθ[.]σιν[.]πτ[	καλένας ἐν στηθ[ε]σιν [ἐ]πτ[όαις	
	] θυμοναργείαστρωῖωδ[.]αν[	θυμον Ἀργείας Τρωῖω δ[.]αν[
	] εκμανεισαξ[.]ναπαταπιπ[	ἐκμάνεισα ξ[ε.]ναπάτα πιπ[
6	] εσπετοναῖ· [	ἔσπετο νᾶϊ	
	] παιδατενδομ[.]ιλιποισ[	παῖδά τ' ἐν δόμ[ο]ισι λίποισ[
	] κανδροσευστ. [ε]χος[	κᾶνδρος εὗστρωτογ[λ]έχος[
	] πειθερωθυμο[	πεῖθ' ἔρωι θυμο[
10	]δαδ[.]στε [	]δαδ[.]στε	
	]πιε. . . . . [	]πιε. [
	]ασιγνήτωνπολεας[	κ]ασιγνήτων πολέας [
	]εχειτρώωνπεδιωδ[	]έχει Τρώων πεδίω δα[
14	]νεκακηνας· [	ἐν]νεκα κήνας	
	]λαδαρματενκορναίσι[	πόλ]λα δ' ἄρματ' ἐν κονίαισι[
	]εν·πο[.]λοιδ.λικωπε[	]εν, πό[λ]λοι δ' ἐλίκωπε[
	β]οι . . . []νοντοφονωδ[	]οι . . . []νοντο φόνω δ[
18	] . . . . . ]ευς· [ ] [	] . . . . . ]ευς	
	] . . . . . ]υς[	] . . . . . ]υς[

Fr. 1 1 Between ν and ν the top and bottom of ϵ or ς 2 After σ how the ink should be combined is very uncertain. Before the first π is a dot just below the level of the tops of the letters, possibly representing ι ; neither π has its crossbar and either might be divided to represent two letters (the first would be ϵ or ς); the ink on the line after the second might also represent two 11 Of the letter following ϵ only two dots on the line are left; next, the lower left-hand arc of a circle followed, after a gap, by a trace level with the tops of the letters, ω probable, if only one letter is represented 12], the lower part of a stroke sloping slightly to right 13], the lower part of an upright with the foot slightly hooked to right 16], a dot level with the tops of the letters Between δ and λ the traces suggest the top of ι not ϵ 17], the lower part of an upright, perhaps slightly concave, followed by a cross-stroke as of γ ; only one letter might be represented In the following gap there is room for two narrow or one broad letter], an upright, ϵ as well as ι possible 18], a dot above the tops of the letters followed by the upper part of an upright 19], the upper end of a stroke starting slightly above the level of the letters and descending to right, followed by the upper part of two uprights (perhaps μ) and the upper part of ϵ , ς , or the left-hand stroke of ω], the middle part of a stroke sloping slightly to right

Fr. 1 3 seqq. For the sense cf. Σμ. \bar{a} 5, 6 seqq. and the Addenda in this volume, p. 122.

3 seqq. For the words cf. Σμ. \bar{a} 2, 6 App. ἐπτόαισεν or ἐπτόαισας?

4 Ἀργείας, but Αἰολήμαν 2165 fr. 1 i 6. See Ἀμ. liv. For the mistaken trema cf. e.g. 1233 13, 3 I should have supposed: Τρωῖω δ' ἐπ' ἄνδρι, but though ι προσγεγραμμένον might have been

neglected after ω the evidence is against the likelihood of its being neglected after α . On the face of it, therefore, $\xi[\epsilon.]ναπάτα$ prescribes $Τροίω δ' ὑπ' ἄνδρος$ and, since there exists an active $\epsilonκμαίνω$, there is no special improbability about this, though $\acute{\upsilon}πό$ more usually accompanies the means or the emotion.

5 I cannot determine the proximity of the two pieces of papyrus, between which $\xi[$ and $]ναπάτα$ are divided, with sufficient accuracy to say whether $\xiειν-$ or $\xiεινν-$ is more like to have been employed to solve the problem presented by the dialectally requisite but metrically intractable $\xiεναπάτα$.

$\pi\pi[$: I should guess $\pi\acute{\iota} \pi[όντον$, 'over the sea'. The prodelision not indicated, see note on Addenda to 1231, etc., 2, p. 122.

7 $\deltaόμοιαι$: see *Αμ.* xlvī.

9 $\piεῖθ'$: there is no synaphaea between the second and third lines of the Sapphic stanza and the imperative can hardly be in question in the context. $\piεῖθ'$ is therefore to be accepted as a genuine example of the neglect of the syllabic augment in 'normal' surroundings. See *Σμ.* xli.

9 seq. $Αἴδα$ | $\piαῖ]δα$ $Δ[ίω]c$ $τε?$

12 $πολέας$: Homeric not dialectal.

13 $Τρώων$: the insertion of ι (by the original hand) is mistaken. $Τρώς$, $Τροῖα$ (Troy, *Σμ.* ā 5, 9), $Τρόιος$ (Trojan, above l. 4) are the Aeolic forms we must expect.

$\piεδίω$: I suppose $\piεδίωι$ to be intended. Cf. *Σμ.* xix seqq. (which needs correction in some points). Then possibly $δα[μεντ-$.

15 seq. In the *Iliad* 'chariots' are commonly 'broken', men 'fall' or 'lie' 'in the dust'. I can suggest no suitable verb (at the beginning of l. 16?) by means of which 'chariots' and 'in the dust' can be combined.

I call attention, in case $\eta\rho\iota]\pi\epsilon\nu$ or the like may be thought of, to the remarks on the use of paragogic ν to effect lengthening at *Σμ.* lxxiii (now to be amplified). The third person plural of an aorist passive avoids this difficulty.

16 In the *Iliad* always ϵ . $\mathcal{A}\chiαιοί$.

β β

17 $..[]\nuοντο$: $\epsilon\tau[\epsilon\acute{\iota}]\nuοντο$, with which the indications are compatible, would account for the variants. But I cannot explain why $\epsilon\tauεῖνοντο$, with its Ionic treatment of ϵ , should have been preferred to $\epsilon\tauένωντο$, which is true to dialect, has no metrical disadvantage, and is perhaps found (in its participle?) at *Αμ.* 158.

$\phiόνω$: if the genitive is correct, perhaps 'was filled' is to be supplemented. But I am inclined to suspect that the dative was intended, 'was wetted' or 'reddened' 'with blood'.

18 I have looked for a river of the Troad, of which 'flowed with blood' might have been said, but find none ending in $-ευς$.

Fr. 2.

	]αῦτοσαλ[.] [
]	[
	] οπεε. . c	[
	]νδρε.[]	[
5	].εν[]	[
]	[
]	[
]	[

• **Fr. 2** On the strength of the evidence of the fibres I should locate this fragment at the top of the next column to the right of that in fr. 1.

3 Before σ no sign of ink except the right-hand end of a horizontal stroke just off the line, though

the surface does not show any damage Between ϵ and ϵ a stroke sloping upwards to right, e.g. δ , not λ , followed at an interval by an upright, which, if ι , requires a narrow letter between itself and the preceding δ , e.g. $\delta[\circ]\iota\epsilon$ 4 $[\epsilon]$, ϵ possible though not particularly suggested

Fr. 3.

(a)	$]\nu\sigma\chi[$ $]\epsilon\tau\nu.[$ $]\epsilon.[$
(b)	$]\mu\alpha\kappa.[$ $]\sigma\nu\tau\omicron.[$ $]\omega\sigma\tau[$ $]\kappa.[$ 5 $]\omega\tau[$ $]\kappa\rho[$

FRG. 3 (a), (b) I am fairly confident that these two fragments are shown in the correct relation. I am not sure, though I think it likely, that the traces in (a) 3 are the tops of $\alpha\kappa$ in (b) 1

(a) 1 $]\epsilon.$, a headless upright, the foot slightly hooked to right 2 $]\epsilon.$, perhaps the base of ζ ; the ink looks like a circumflex on the line with a faint stroke rising to right from its left-hand side $]\epsilon.$, the hooked foot of an upright, perhaps ϵ or ϵ

(b) 2 Above $]\sigma$ a trace not accounted for $]\epsilon.$, an upright 4 $]\epsilon.$, perhaps the upper right-hand arc of σ or ρ , but only a trace on a single displaced fibre $]\epsilon.$, the upper part of a stroke sloping slightly to right

2301. *ALCAEUS?*

The chief interest of the following fragments of Lesbian verse, provisionally attributed to Alcaeus, is the problems presented by the words which occur in fr. 2, 3-4 and fr. 6, 3, and of these I can offer no solution.

The hand is to be compared with that of P. Flor. 112—in fact, so far as one may base an opinion on a facsimile, I think the writer may well be the same—and ascribed, in my estimation, to the second rather than the third century. The corrections and a majority of the lection signs are in a distinguishable ink.

FR. 1.

(a)
].αναω[
]λυανθεμω[
]υεροςπάγος · φηογλαι[]ται
 τατουχειμων[.].φῆδιαλυετ
].υποταρταρον·
 5]ινωτ'εχει / αῦγαληνη/κτηνθαλασσαν
].κοῖαις.ύχοις τηςε.[...]τοιαυτηγουςατη
].....[]Ι

(b)
]...νουδ.[.]..
].ησδ'αδαμα.[
].ονφῆρακατέκτ[
].[.].[.]ωνμεγ[
 5].όκυνα.[
 [.,.]μ'[,]

FR. 1 (a) and (b) These two fragments are very like in appearance and the fibres of the back make it probable that (b) stood vertically below (a) as shown, but their distance apart cannot be determined with certainty, though I believe that fr. 1 (a) 7 fits into fr. 1 (b) 1 after δ.

FR. 1 (a) 1].α, a tall slightly sinuous upright, followed by what seems to have been originally α but is now partly covered by a thick accent-like stroke, descending from left to right, and some other ink 3 Schol. The first two letters are slightly larger than the rest For ο possibly α 4]., an angle on the line, possibly δ 6]., traces reconcilable with υ but not suggesting it The letter between ε and ύ is covered by a heavy blot 7 Traces mostly on a single detached fibre, but the third letter is complete and may be ο

(b) 1 [...], bases of letters compatible e.g. with λι [...], apparently parts of circular letters 2 [...], probably the top right-hand branch of κ [...], a letter covered by a heavy blot, above it a superscribed letter running into the previous line 3 The middle or lower part of an upright with a short stroke through it, cf. γ, τ, υ Above ε a superscribed letter, apparently ε 4 Before ω the tip of an upright 5 [...], a tall, rather sinuous upright, just possibly ι with something superscribed so as to touch its top on the right-hand side

Fr. 2.

κα[
 πρ[
 πε[.] ἄτταιδέ[
 κύστ. ναῖμ' ἐπέ[
 5 ουγάρκ' ὦδ' ἀμά.[
] ὁστὶ[.] ἰκακκ.[

Fr. 2 3 [...], two dots one above the other, perhaps the extreme right-hand side of β or χ 4 Of τ only the lower part of the stem. It is followed by what most resembles the base of ο 5 [...], probably χ, but λ perhaps not excluded 6 After [...] what may be a large ω but I think is more probably the apices of μα

Fr. 3.

ουδεν[
] καιμη[
] μεσδ[
] ἐκθρ[.
 5] ἰξετ[.
] ωστ' ἐξ[.
] ἐνθαδ' .[
] παῖς[

Fr. 3 1-2 To the left apparently the lower parts of a coronis 5 [...], a dot on the line 7 [...], traces of the left-hand arc of a circular letter

Fr. 4.

μακ[.
] αθόην[
] . κάω[
] μην .[
 5] .[

Fr. 4 1 [...], perhaps the foot of ι 3 [...], perhaps the base of ε or ς 4 Before]μ inter-linear ink, probably part of a lection sign 5 A hook, compatible with the top of β or ρ

Fr. 5 (a) + (b).

· ·
]όυε[
]. 'άμμ[
].λα.[
 κρετοσδ[
 5 κήνασα[
]β. | λήε.[
].
]αδίω[

Fr. 6.

· ·
]δη[
]πὰςπρ[
]ρᾶττιχ[
 ']νων'α[
 5].μεχρ[
].τονατ[
].[

Fr. 5 The proximity of these two fragments is certain but they may not stand in the exact relation shown

2]γ or]τ 3 .[, an upright with traces of ink to its right, perhaps ν 6 After β the top curve of a circle followed by the top of an upright .[, the left-hand side of a circular letter

Fr. 6 3 Or possibly]β 5], on the line the end of a stroke descending from the left, e.g. α 6], traces on the line and touching the cross-stroke of τ; neither κ nor ε suggested

Fr. 7.

· ·
]
]εινβρ[
 · ·

Fr. 8.

· ·
]γοημμ[
]μήνυν[
].λω[. .]'
]ε[

Fr. 9.

· ·
 κ[
 μ[
]το[
 · ·

Fr. 10.

· ·
].ω[
]λ[
]ηδ'α[
].με[
 · ·

Fr. 1 (a) In vv. 2-3, 5 with their scholia a reference to the departure of winter and the advent of spring appears to be recognizable. πο]λυανθέμω may be an epithet of εἶαρ, as at Athen. ix 371 c (Numenius), cf. *h. Hom.* xix 17. Sappho has πολυανθέμους ἀρούραις (εἶ 5, 11). In general cf. *Alm.* 130 ἦρος ἀνθεμόεντος † ἐπᾶιον ἐρχομένοιο.

κρ]ύερος πάγος (with . . . τοῦ χειμῶνος . . . διαλύεται) recalls Horace's 'soluitur acris hiems', *Carm.* i 4, 1, the paraphrase γαλήνη ἔστι κατὰ τὴν θάλασσαν suggests a supplement such as γελάνα δὲ θαλάσσης ἐπ]ὶ νῶτ' ἔχει.

If γλαι is rightly read, the preceding ρ, above which the papyrus is broken away, should presumably be read as α.

4 υπο apparently by mistake for ὑπά.

5 If ἐπ]ὶ νῶτ' ἔχει, for ἐπέχει νῶτα cf. *Il.* xxi 407, xxiii 190, 238.

6 εὐκοῖας τύχοις is an easy guess, especially as τῆς εὐ[κοίας] is compatible with the scholium, but it involves emendation and neither the first ν nor τ can be verified. I suppose τοιαύτη is meant for the nominative.

(b) 3 On φῆρα for θῆρα see Eust. 101, 45 and 1817, 43, who calls it Aeolic; it was not known to be Lesbian.

Fr. 2-3 I am by no means sure that these two fragments do not belong to the same column

and in fact that the coronis against fr. 2, 6 is not the same as that against fr. 3, 1-2, in which case only one verse will be missing. However this may be, a paragraphus is omitted between ll. 5-6 of fr. 3.

. **Fr. 2** 3 -άτται perhaps a dative.

4 Presumably αἶ μ(ε) or μ(οι) ἐπέ[, which leaves κύετον to be accounted for. The alternative possibility, κύετοραι is not more explicable.

6 The dot over ι may be the upper of a pair denoting cancellation. *ετί[χ]μα* does not look as if it had been written but I cannot rule the possibility quite out.

Fr. 3 3 μεεδ[this spelling is also found (after correction) in Σμ. ā 7, 6. In **2293** fr. 1 iii 18 μεζον appears in a lemma and this is what one would expect -γι- to produce in Lesbian.

Fr. 4 2 β]αθόην pres. inf. act. or ἐβ]αθόην 1st p. sing. or 3rd p. plur. imperf. ind. act. of the Lesbian equivalent of βοηθεῖν.

Fr. 5 6 I could not rule βολλήε out.

2302. ALCAEUS.

Not much hesitation will be felt in ascribing to Alcaeus the following pieces of Aeolic verse, containing parts of at least two and perhaps more poems, although so far as I have noticed there is no verbal coincidence with anything for which there is evidence of his authorship. The theme of fr. 4, 1-8 should be recognizable, since a relatively small proportion of the verses appears to be lost, but I have had different ideas about it at different times and can come to no settled opinion. I should not be surprised if it were found to be concerned with the power of Love. The next piece (or at any rate the eight verses following) seems to open and end with references to some alfresco festivity.

The hand is a firm uncial of good size which may be compared with **406**, P. Berol. 9766 (BKT ii pl. 2), and dated in the second or third century. There is an unpublished Pindar in a very similar hand which I doubt whether I should in some circumstances be able to distinguish. The original copyist appears to be responsible for some of the lection signs (accents as well as tremas and apostrophes), a corrector with a thinner pen added others, among them ὑποδιαστολαί at fr. 4, 8 and 9.

Fr. 1.

. . .
]κοπος[
].στασο[
].λαιεε.[
]σατο [
 5]ερονχολ.[
].υθμεν.[
] [

Fr. 1.

. . .
]κοπος[
].στασο[
].λαιεε.[
]σατο [
 5]ερονχολ.[
]πύθμενα[

Fr. 1 The appearance of both front and back makes it pretty certain that this scrap comes from the neighbourhood of the left-hand side of fr. 4. None of the cross-fibres can be traced in fr. 4, but this fact would not prove that it did not come from the same column. (See the palaeographical note on that fragment.) If, however, I am right in recognizing ends of lines, that would prove that it came from a different—presumably the immediately preceding—column. As the blank space after fr. 4, 16 shows, the blank space after l. 6 may coincide with the end of a piece, or, it would be better to say, does not necessarily indicate the bottom of a column

2], an upright 3], the lower part of a stroke descending from left, α or λ 5 .[, on the line the lower left-hand arc of a circle, consistent with ο or ω

Fr. 1 2 Probably]ε

3 Probably]αλαίε[, of which several articulations are possible.

5 Probably χόλο[ν.

Fr. 2.

· ·
] [
] [
]εραθ..[
].[.].ερ[
]..[
· ·

Fr. 2 The surface above l. 1 is largely scoured off but I think writing would have left some trace. I cannot attach this scrap either to the top left-hand side of fr. 4 or to fr. 1, to both of which it has resemblances

1 After θ perhaps the base of ο 2].[, the tip of a stroke level with the tops of the letters], the right-hand stroke of α, δ, or λ 3]., traces compatible with the right-hand ends of the top and middle stroke of ε, but the second perhaps illusory .[, the top left-hand arc of a circle

Fr. 3.

· ·
].[
]αντ[
]..[
· ·

Fr. 3 The front resembles fr. 1

1 The lower part of an upright descending well below the line 3 The top of an upright slightly hooked to left, followed by the left-hand end of a cross-stroke, probably τ

The interval between (*b*) and (*a*) is fixed within close limits by the fibres of the back which can be traced downwards from (*b*) into the projecting piece of (*a*) containing parts of ll. 15 seq. and the following blank space. I say 'within close limits' because fibres are liable to wander from the straight and on the back there are no lines of writing by which their evidence may be controlled.

The position of (*c*) is similarly determined by cross-fibres from (*a*) and vertical fibres from (*b*) and by the correspondence of the blank spaces in (*a*) and (*c*) between ll. 16-17.

The vertical positions of (*d*) and (*e*) relatively to one another and to (*a*) are likewise fixed by the cross-fibres, and the horizontal position of (*e*) relatively to (*a*) by the fibres of their backs. I could not establish the horizontal position of (*d*) by means of the fibres of the back, but its front contains a length of the 'joint' referred to above and this fixes it within close limits.

1], the foot of an upright 2 Of λ[only the upper part; δ and perhaps μ, ν are other possibilities][, traces on the line, perhaps parts of two letters], a trace slightly below the tops of the letters, apparently too low for the overhang of ε; perhaps part of ο Of δ[only the extreme left-hand angle, α and perhaps other letters not ruled out 4 After ω prima facie c. This is followed by two dots close together level with the tops of the letters; if these formed part of one broad letter, only one more may be missing between it and ν ..[, the upper part of δ or λ followed by a trace level with the middle of the letters having the left-hand end of a mark of length or acute accent above it], a tallish upright close to the edge of the break; I should guess η or ν rather than ι 7], on the line the right-hand arc of a small circle, not like β (l. 3) or φ (l. 16), possibly ο or ω Between λ and ε the top and bottom of θ or c; after ε the foot of an upright followed by some traces, level with the tops of the letters, which have soaked through on the under layer. Possibly ε.[should be written I prefer]δ to]λ though the base line has entirely disappeared 8], a short nearly horizontal stroke just off the line, e.g. κ Presumably [ο], since a letter written on the line should have left a trace Of τ only the tail but the spacing suggests it], in some respects more like the loop of ρ, but abnormally high .[, an upright close to the break 10], a trace slightly above the general level 11]ο, the right-hand arc of a circle, more suggesting ω λ[, the upper part of a stroke sloping or curving to right 12]ρ not particularly suggested but the trace is compatible with the right-hand edge of the loop 13 Of κ only the end of the upper arm. We have no specimen of χ .[, the tip of an upright 14 After ε a stroke starting below the line and rising with a slight slope to right, perhaps π (cf. l. 21). The traces to its right are partly on the underlayer and may be parts of only one letter]...[, the lower part of an upright, the lower part of an upright descending well below the line, the start of a stroke ascending to right 15 After ο an upright Between ν and ν one broad letter would suffice After ν the foot of an upright 17], the foot of an upright? 18], scattered traces off the line, perhaps parts of two letters, οc? .[, prima facie the bottom left-hand angle of δ]...[, the right-hand part of a cross-stroke, as of γ, followed by a dot at the same level, e.g. γα, τι, or the like 19], a dot off the line, perhaps α 20 Of δ only the left-hand angle, of ρ only the tail .[, the foot of an upright slightly below the line 21 ε represented only by the lower end of the straight back .[, apparently the foot of an upright 22 Between]ν and ν the middle of a stroke ascending to right 24 Of μ only the right-hand upright and a faint trace to its left .[, a dot on the line 25], an upright, presumably ν though damage to the surface has removed all trace of the diagonal Of φ only the end of the tail], a dot level with the tops of the letters; if e.g. ψ, no letter between it and ε would be wanted 26].[, I believe, the left-hand branch of ν, but could not rule out the upper part of the right-hand stroke of a triangular letter

Fr. 4 1-8 It is evident that there is a change of metre after l. 8. Ll. 9 seqq. can hardly be anything but Asclepiads and, if we assume that ll. 1-8 started on the same alinement as must be postulated for those, the metre of these might be recognized as what Hephaestion calls *Αἰολικὸν ἔπος τὸ καταληκτικόν*, namely $\times \times - \cup \cup - \cup \cup - \cup \cup - \cup \cup - \cup$ (p. 22 Consbr.), for the employment of which by Alcaeus *Αμ.* 130 is evidence. But the assumption is not inevitable—in other manuscripts of Alcaeus poems following one another in the same column are found with different alinements, e.g. 1789 (see *Αμ.* 5), 1233 (see *Αμ.* 28), 2299 fr. 6?—and is attended by some difficulties. One, which attends the assumption of any single alinement of ll. 1-8 (whether the same as that of ll. 9 seqq. or different from it) and any single metre in them, is that before the first visible letter of l. 1 there would be less room available and a syllable more to be accommodated in it than in any of the following verses. But I

believe it to be illusory. I know of no evidence for indention within the single composition and the metre is *prima facie* homogeneous.

The poem represented by ll. 1–8 was presumably constructed in quatrains, that being the invariable practice of Alcaeus so far as we can follow it (*Σμ.* Introd. xvi). Whether the two quatrains partially preserved here formed a complete piece there is nothing positive to show, but v. 1 could be interpreted in such a way as not to be unsuitable to a beginning and pieces complete in eight lines are not rare. Others are *Αμ.* 14, 27–28, probably 119, and apparently the second 8 lines of this very fragment (see below).

I will not venture to express a view about the general theme of ll. 1–8. About the detail I have the following remarks to offer.

1 seq. 'It was a very bright (stupid) idea of' so-and-so's; *ἐνόησεν* might refer either to a 'notion' or a 'device'. The choice depends on whether *λαθ'*, which must almost certainly be an infinitive, is passive or middle. *-λάσθαι* is compatible with perfect, aorist, or present infinitives and there are too many to make speculation profitable. I will mention only *ἐλλάσθαι* (if that is the correct equivalent of *ἰλάσθαι*, *ἱλάσθαι*) as possibly appropriate.

In view of the presumed necessity of keeping the syllables before *νότατον* to the same written length as the number less by one in the remaining lines, *ἀπαλα]μνότατον* has some claims to consideration. (Compare *Αμ.* 122 *ὥς γὰρ δῆποτ' Ἀριστόδαμον φαῖς' οὐκ ἀπάλαμνον . . . λόγον εἴπην*, which our verse might resemble in containing a reference to some predecessor.) But I must confess that my own opinion is that the sense required is the opposite.

3 *Κρονίδα βασιλῆος Αμ.* 150, cf. 22, 9.

4 seq. 'Descended', 'entered' is to be supplied in one of these lines.]*ς Αἶδαο δῶμα Αμ.* 32, 15, cf. 38 (a) 5, *Σμ.* γ 3, 3 App.

5 seq. An obvious reconstruction is 'without his help no labour prospers'. If a monosyllable is required before *οἷ]δ' εἶς*, it is by no means easy to think of one that is tolerable.

6 *Prima facie* ἀ]λλὰ τὰ πάντ' ἀπ[, but I am not certain of the admissibility of the article and should prefer to operate with .]λλατα πάντ', if that conveyed any meaning to me, or to make τὰ the relative.

7 *ἐν κάλα θεῖς* could be made out of the traces and this with]δὲ τὰς κα κάκο[*ις*, which seems very plausible, inclines me to infer that the verse consisted of two statements of similar form balancing one another; 'having put fair in foul and' (say) 'a mixture of bad with the good' would be palaeographically and verbally acceptable apart from two objections. First, I should say the ink preceding *εν* was not compatible with *ς* (*-οι]ς'*); secondly, no participle will scan in the position before *δὲ* and we should have to assume a variation in the construction, for example, *ἐκέρασσε* instead of *κεράσσαις*.

For the accentuation of τὰς κα I know of no nearer comparison than *πῶςλον Αμ.* 47, 5.

8 Although so nearly complete this verse is puzzling both in itself and in its connexion with the preceding. No syllable is lost at the end so that *-θην*, *-θηι(ς)* are the only forms we need reckon with. Although the vocalization is not the customary, I cannot see any room for doubt that the aorist infinitive passive of *δέρω* is to be recognized. *ἄξιος ἦς ἀπυδέρθην* 'he deserved flaying' would have a high degree of probability in some contexts.

After *ἀντλε[.]*, which I take unquestionably to represent *ἀντὶ λεοντ-*, two syllables are missing of which one appears to be inevitably *-ος*. (After this, in view of the relatively small spread of the letters *ο* and *ς*, there might be room for two more letters in the gap.)

To say of a brave or savage person or, for example, a dog, that 'he was fit to be flayed for a lion'—or the sentence could have been put with a negative, *οἷ]κ ἄξιος* is compatible with the traces, in an interrogative form—is not perhaps very surprising, but it seems to be introduced very abruptly here. I should perhaps add that I have envisaged the possibility that *ἄξιος* is a genitive and *λεόντιον* the equivalent of *λεοντία* (i.e. *λεοντῆ*) without approaching a satisfactory solution. I call attention to the marginal note at 2297 fr. 1, 8 seq., though it brings me no light.

Ll. 9–16 are separated from ll. 17–26, which appear to be in the same metre though they are not sufficiently preserved for certainty on this point to be attainable, by a blank space exactly equivalent to two lines of writing with their interlinear room. This may mean that there was for some reason an omission which was never made good. Whatever the explanation, since such blanks are not normally used to indicate the end of a piece, we cannot infer that ll. 9–16 formed a complete poem. But they

may have done so. As far as I see ll. 9–16 contain third persons, ll. 17–26 the first person, but the clues are slight (see on l. 17 below).

9 seq. I infer from the facts that *Κυπρόγενη*(α) has after it a middle stop and is almost immediately followed by *ce*, that it is a vocative and, as a consequence, that *Δαμοανακτιδ*[is the nominative *Δαμοανακτίδαις* and the subject of the verb. The surviving letters are in themselves susceptible of an interpretation in which *Κυπρόγενη*α is nominative and *ce* anticipates the vocative *Δαμοανακτίδα*. If the meaning of the verb *καταήεσσο* could be determined, the ambiguity might be resolved, but I can neither translate it nor even account for its form. (A word beginning *καταη*[also at *Αμ.* 68, 4.)

έν . . . κάλωι: there is also a certain ambiguity about this, since we do not know whether the phrase is here used absolutely or whether a noun was expressed and has disappeared at the beginning of l. 10 (or possibly even of l. 9).

παρ έλάαις(') might be either accusative or dative. I am fairly confident that it was accusative and followed by *ερόεσσαις*. For the accusative so used compare *Αμ.* 86, 4 *ποτάμω παρ ὄχθαις*. But *ερόεσσαν*, if there was reason to prefer it, could not be ruled out.

11 *εὐφρο]κύνας* 'carousals' would apparently be suitable to the context.

For *ό(ε)ίγω* cf. *Αμ.* 225. I have no precise parallel to the 'opening of the gates of spring', the nearest I find being Pindar's 'flinging wide the gates of songs' (*Ol.* vi 44). But Pindar fr. 75 *οἰχθέντος ὠρᾶν θαλάμου εὐδομον ἐπάγ(η)εν ἔαρ φυτὰ νεκτάρεια* is not very dissimilar.

ἔαρος: ἦρος Αμ. 130, 1 (*ἦρινον Αμ.* 58, 10).

15 seq. *νεάνι[αι . . . στεφανώμενοι*.

17 I should guess a verb of the form *διε[λήλα]μα[ι* or *διε[λεξά]μα[ν*. *ἐπάερρον*, *ἐ]ξέφυγον* (ll. 19, 21), equivocal in themselves, lend support to and receive it from a first person here.

19 *ἐπάερρον: ἔπαρθ(αι)*, not *ἐπάερθ(αι)*, *Σμ.* ε̄ 4, 10.

20 seq. 'I fled from lovely (Lesb)os to . . .'

Fr. 5.

. . . .
]νθε[
]αγκυρρα[
].ε.κν.[
]τ'ερος[
. . . .

Fr. 5 1 [., an upright, perhaps ι 2 Above]α some ink but apparently not δ 3]., apparently the overhang of ε The stop rather elongated, but not, I think, ε̄ [., prima facie π, but the surface is much rubbed

2303. ALCAEUS.

In *Αμ.* 28, and probably in 26 and 110, Alcaeus employs lyric metres (Sapphic stanzas and Asclepiads) for the purpose of short legendary narratives. The largest of the following fragments seems to be another specimen of the same sort. The poet recounts in Alcaic stanzas how the Locrian Ajax offended Pallas by carrying off Cassandra from beside her image and how Pallas livid with anger raised up a storm to punish him.

The hand, which has a quavery appearance, belongs to the upright freely serified type exemplified by P. Gr. Vind. 19996 a and b (Mitt. P.E.R. NS 1), P. du Fayoum 1 (B. Soc. Alex. NS 3, pl. ix), P. Berol. 9775 (Schubart, *Pap. gr.* 11 b), though it has not the usual v-centred M, and I should assign it to the first century. Some of the lection

signs (including all the signs of elision) are in a dark, others in a lighter, ink, some are made with a thick, others with a thin, point. I am not sure whether the participation of three hands may not be recognizable.

Fr. 1 (a).

	]	χξ[	]	]	χξ[
	]ν[.]	ανηθοα[.]	έχων[	]	]ν[.]	ανηθοα[.]	έχων	
	].	].	πάλλα[.]	].	].	Πάλλα[δ]	ος, α θέων	
	]ειθεοσύλαισι	π'ντω.	[	]	]ει	θεοσύλαισι	πάντων	
5	]ταμακάρων	π.φυκε.			-οτά]	τα μακάρων	πέφυκε.	
	]ιδ'αμφοιν	παρ...	ίκανελων		]ι	δ' αμφοιν	παρθενίκαν	έλων
	].	ρεστάκοι	σαναγάλματι		]	παρεστάκοι	σαν	αγάλματι
	]ολ[.]	κροσουδ'έδ.	ιξε		]δ	Α[δ]	κρος ουδ' έδειξε	
	].	πολέμω	δότ[.]	αν	].	ρος πολέμω	δότερραν	
10	]δεδε	νοννπ[.]	φρυςιν		]δε	δείνον	υπ' [δ]	φρυςιν
	].	].	δγωθεις	ακ.τ'οίνοπα	πε]	λ[ι]	δνώθεις	α κατ οίνοπα
	]	εκδ'αφάντοι[	]		]	εκ	δ' αφάντοι[	ς
	].	εκύκα	θυέλλαις		].	εκύκα	θυέλλαις	
	]φ[				]φ[

Fr. 1 (a) Many of the surface fibres are loose and displaced. The readings towards the left-hand edge are particularly precarious.

1 Before χξ[the bases of about 7 letters 2 About midway between α and ξ the tip of an upright; I am doubtful whether α[.]ξ or α[.]έ more correctly represents the facts 3].[possibly δε or ας Above ᾱ a dot of ink not accounted for; I cannot make 4 out of what remains 9 I am not sure that there is room for 3 letters between τ and α; if there is, ι would be more easily accommodated than ρ 11 In the right-hand margin part of a 3-line note

Fr. 1 (b).

]ν.ᾱ[
].[
].

Fr. 1 (b) I think it possible that this scrap contains letters of fr. 1 (a) 10-12 standing on the left of those preserved in the main fragment. If so, perhaps the right-hand transcript should run:

]ν. ᾱ δέ δεινον
]π[ε]λ[ι]δνώθεις
πόν]το[ν], έκ

But I can verify neither the location nor the readings

Fr. 2.

. . .
 μητα[
 σανκα[
 αβασαν[
 4 φοιτάι[
 καυτα.[
 χωρον[
 παντα[
 8 πορνα.[
 . . .

Fr. 2 5 .[, a small loop level with the tops of the letters, perhaps τ

Fr. 3.

. . .
]νστροτ[
]λετο οτ[
] κθ[
 4]λλοι.
]κτίδαις[
]ξέτω.
]ς
 8]ανδρα
]βραχη[
].αγων[
 . . .

Fr. 3 10], an upright stroke sloping slightly to the right, the slope much accentuated towards the upper end, probably ι; above it a trace of ink on the edge of the break, apparently by the same hand

Fr. 4.

. . .
]πιφ[
]^{θη}κτ.εσθετάυ[
]γcύνεντε[
 . . .

Fr. 4 1 Of ι only the stem; I should have preferred τ but for the spacing, since there are serifs

on both sides. If ι, perhaps ε or ω are alternatives for the following letter 2], the lower end of a stroke descending from left and finished with a small upward hook ψ[, only the hook of the left-hand branch; χ may be possible 3 Between ν and ν a slanting stroke not accounted for which produces with the serif of ν the appearance of νδ written as a monogram Above the first ε traces of ink by a different hand

Fr. 1 3 seqq. 'Of Pallas who most of all the gods hates the sacrilegious'.

4 The scansion by synizesis is rare in Alcaeus (*Αμ.* lxi), but *θεοκύλης*, at present attested only in late authors, is, as I hope to bring evidence to show, an old Ionic word¹, in which such a scansion would be normal. The same word may have occurred in *Αμ.* 37, where the bulk of the verse has perished but *ἀντὶ τοῦ ἱεροσύλ()* stands in the margin.

6 A statement to the effect that Aeolic had no dual appears in several places in ancient grammatical writings (Theodos. *κάν. Gr. Gr.* IV (i) 134; Choerob. *σχόλ. Gr. Gr.* IV (ii) 34; Sophron. *ἐκ τῶν τοῦ Χάρακος Gr. Gr.* IV (ii) 419; cf. *An. Par.* iv 218, *Ald. Hort. Adon.* 191, *An. Ox.* iv 174, *Greg. Cor.* 606 Sch.), all of which may be supposed to derive from a single statement whether of Herodian or another. There is no particular reason why Lesbian should not have said *ἄμφοις*, as Ionic *δύοις* (Hipponax P.S.I. 1089, 6). But since we find not only *ἄμφοιν* here but a word ending in]ταῖν at *Σμ.* ā 12, 12, we may decline to accept the general validity of the rule.

ῥεκοις *Σμ.* inc. lib. 23 throws no light on the matter since the form *ῥεκοιν* had no existence, the genitive and dative of *ῥεκε* being *ῥεκων*, *ῥεκοις-ι* in all times and places.

9 Cf. *θανάτοιο δότεира* Hes. *Op.* 356.

Page suggests *παῖδα Δῖος* for the beginning of the line. It is acceptable but I cannot verify.

10 *ῥφρυειν*: abnormal? V. *Αμ.* xlix.

11 *πελιδνώθεισα* is supplied by a verse quoted by Suidas in *ὑποδράξ, ἥ δὲ πελιδνώθεισα καὶ ὄμμασι λοξὸν ὑποδράξ ῥεκομένη*, which may have occurred in a similar context. The offence of Ajax was related by Arctinus in the *Ἰλίου πέρσις*, by Callimachus in the first book of the *Αἴτια*, and by Euphronion.

Whether or not the location of fr. 1 (b) is correct, *οἶνοπα* may be said to imply *πόντον*.

12 If *ἀφάντοις* qualifies *θυέλλαις*, it does not seem possible to give it its usual meaning. *ἀφάτοις* would be comprehensible.

I must also confess to some bewilderment at *ἐκ. ἐκκυκᾶν* is neither recorded nor to be expected. The words which have survived do not appear reconcilable with the sense 'she threw the waves into turmoil by violent winds', which is what I should have looked for.

Fr. 2 3 *ἀβασαγ*: Boeotian *εἰβ-* implies pan-Hellenic *ἦβ-*, but Lesbian presents *ἄβ-* here and at *Αμ.* 14, 2, 22, 11, 81, 2?; cf. also 2307 fr. 16, 3.

Fr. 3 Compatible with Alcaic stanzas.

5 *Κλεανακτίδαν, Ἀρχεανακτίδαν* *Αμ.* 55, 23-4, *Δαμοανακτιδ* 2302 fr. 4, 9.

Fr. 4 2 The interlinear addition, which I cannot explain, is not in the hand of the text nor, apparently, in that of the writer of the note at fr. 3, 2.

2304. *ALCAEUS*.

It will generally be thought likely that the following remnants of Lesbian verse should, in view of their vocabulary and the conjunction of metres found in them, be attributed to Alcaeus rather than to Sappho, little as is left to go upon. But the contents are of less interest than the hand. The circular letters, *ε θ ο ε ω*, written on

¹ *θεόκυλων* in Hipponax has now been recognized at 2176 fr. 1, 1, with the help of *ιερόκυλιν*, as must be read ib. l. 14.

an upright without the top, but π more probable than γ or τ 6 Before α a speck level with the tops of the letters 10], the lower part of an upright

Col. ii 5 Of ξ only a speck corresponding to the end of the middle stroke 6 ζ might be ξ
 7 The lower part of an upright followed by a spot on the line Between 7-8 in the margin the left-hand arc of a small circle 12 Interlinear μ by 2nd hand 14 .[, end of a tailed letter below the line, μ possible 15 .[, top of a vertical stroke at an interval from ϵ ; μ or ν possible 17 .[, an upright with a thickening at the top, ν likely 19 .[, traces on the line of a stroke rising to the right, α possible

Col. i The endings are consistent with a poem in Sapphic stanzas. The scholium may contain a mention of Myrsilus, not, I think, Penthilus.

Col. ii 5 Πένθι[λ-?

7 No paragraphus was written below this line.

8 χ[έρ]ρ ϵ c.

12 seqq. The beginnings are consistent with Alcaic stanzas.

14 Presumably an error for γένητ'.

15 For the accentuation μύθον cf. **1234**, 17 Λύδοι, and regularly τύδε **1231**, 1 ii 8 (τύδε **7**, 2; **2295** fr. 3, 3?

2305. ALCAEUS?

It appears reasonable to assume, though it cannot be conclusively proved, that the following scrap contains Lesbian verse. The metre is compatible with Asclepiads and the collocation of letters seen in l. 10 recurs in Alcaeus (*Αμ.* 112, 1). But I see no means of verifying a conjectural ascription of the authorship to Alcaeus either by the contents or the character of the language.

The hand is a well-executed example of the common second- to third-century angular type.

]μβαλακαιτεσσε.α[
]υμαριγαςβαισαπο[
].ιμε.η.ιγτονα[
].σεχητ'αμφοτερ[
 5]δοκιμοιςφαρμακ[
].ε.αλαντ..[
].[.]συμπάσαφ[
]ακουπω[
]θαστα[
 10].σελεφ[

1 Between ε and α the lower part of a slightly slanting upright which, with the spacing, suggests τ. Above the place where the right-hand end of its cross-stroke would have come is a short upright in the same hand, which might be ', though it is unlike that in l. 4. 2 γ, which stands on a damaged place where two scraps are joined, is not at all satisfactory but λ seems no likelier. 3], perhaps the top of an upright. Between ε and η apparently λ, though owing to damage it does not now much resemble the λ of this hand. Between η and ι only scattered traces. 4], faint traces compatible with ο. 6]μεχ is compatible with the ink, but of μ only the top of the second upright remains and something not accounted for stands over the right-hand end of the cross-stroke of γ. After τ perhaps the tips of the opposite sides of ω. 7].[., two strokes meeting to form an apex, as of θ, followed by a small loop, e.g. β or ρ. 10], the lower end of a stroke descending from left, α probable.

1 κύμβαλα, κρέμβαλα, κάμβαλα are among the possible choices.

I can suggest nothing better than καίτ(οι) ἔσσετ' α[., but one would expect the elision to be indicated.

2 If κάμβαλα occurred in l. 1, one might think of εὐμάριδα here, but δ was not written and the α seems properly to have been long.

10 It is to be pointed out that the line ἦλθεσ ἐκ περάτων γὰρ ἐλεφαντίναν (*Αμ.* 112, 1) was pretty certainly the first of a poem. If, therefore, it is to be recognized here, the metrical compatibility with it of what remains of the preceding lines is irrelevant.

2306. COMMENTARY ON *ALCAEUS*.

Something will be said elsewhere about the general character of the commentaries on Alcaeus and Sappho printed in this volume. Here it need only be remarked that the present example affords glimpses of two poems of the former not otherwise recognizably preserved. The first appears to end with a warning from the poet to some opponent and his followers that they will have to drain the draught he has mixed and will find it more than they can hold. The second is addressed to a man who aided an expelled tyrant to get back, though Alcaeus bears him no grudge for this. There is a third poem, commented on in the barely existing second column, which seems to be the same as one partly known from a long quotation, partly from a roll now first published and contains under the figure of a ship in a storm an allusion to the troubles caused by this same tyrant at Mytilene, but the commentary adds nothing directly to our knowledge. The metre of the first piece is the acatalectic dactylic tetrameter, so far as it goes, of the third the Alcaic stanza; that of the second is not clear from the lemmata, though Asclepiads may be suspected.

The hand is a small, rather featureless uncial which may be assigned to the second century. Cf. P. Berol. 9780v. (Hierocles, ἡθικὴ στοιχείωσις).

Col. i.

]τιν
].ιρος
]νε[]
]εκαιαυτο[]
 5]ενος αικ[...]
].νκαικα[...].πηις
 γε[...].εινοεκτ[...].ταιτα
 .πο[...].ουκεκερας[...].ατου
 τεστινουδεποτε[...].ειψει
 10 οεξημωνπολεμος[...].ωσαλος
 επολιασαρυτημεν[...].ως
 εκθαλασσησαντλο[...].τες
) ανεκλειπτονπολε[...].νε
) ξετε ε[...].αμοι
 15) π.λεμοςμητεγενοιτ[...].γεγρα
 πταιπροστιναονοματικα
 λουμενονμνημοναοσα
 κατιονπαρεστησενειστην
 % μυρσιλουκαθοδονφησινουν
 20 οτιουκαιτιαταιαυτο[...].ουδε
 διαφερεταιπεριτο[...].ου
 οστιδαμμεδιαστα[...].θελει
 ητοικαθολουλ[...].των
 περιφ.ττακον[...].των
 25 ωμνα.μονκ[...].τιν
 .].κυ.ιονονομ[...].νημο
].κατα[...].ακου
]υτθον
].αρτον
 30]πωικα
].

 35

Col. ii.

]ρημε[
].ησαλλ[
 χ[...].ιμεν[
 τ..πιτοφ[
 γε[...].ηδενα[
 ωσαριστ[
 θενκυλ[...]
 μυ[...].λουκα[
 νει[
 οπο[
 ταιλ[
 ÷ διε[
 λημ[
 χαλα[
 κυν[
 ÷ τ.ν[
 δοκ[
 τογ[
 .. ci χ[
 ταδο[
 ÷ ενοπ[
 ÷ ται[
 ηες[
 τοις[
 ÷ ελκο[
 ÷ ciβο[
 νεις[
 εν[
 []εμβιμ[
 τωαν[
 ταζυν[
 νιακ[
 ρουσχ[
 καιτοτ[
 υδωρ[
]δα[
]αντ[
 . . .

Col. i.

]τιν
].ιρος
]νε[]
]ε καὶ αὐτο[
 5]ενος αἰκ[...].
].ν καὶ κα[....]πηις
 γε[...].[.]εινο ἐκτ[...].ται τὰ
 .πο[.]ου κεκερας[...].α, τοῦ-
 τ' ἐστιν οὐδέποτε [..].λείψει
 10 ὁ ἐξ ἡμῶν πόλεμος.[] ὡς ἄλλος
 ἐ(κ) πολίας ἀρυτήμεν[οι·] ὡς
 ἐκ θαλάσσης ἀντλο[ῦ]ντες
 ἀνέκλειπτον πόλε[μο]ν ἔ-
 15 } ξετε ε[...].αμοι
 } πόλεμος μήτε γένοιτ[ο]· γέγρα-
 πται πρὸς τινα ὀνόματι κα-
 λούμενον Μνήμονα ὃς ἀ-
 κάτιον παρέστησεν εἰς τὴν
 20 Μυρσίλου κάθοδον. φησὶν οὖν
 ὅτι οὐκ αἰτιᾶται αὐτὸ[ν] οὐδὲ
 διαφέρεται περὶ το[ῦ]του.
 ὅστις δ' ἄμμε διαστα[...]. θέλει·
 ἥτοι καθόλου λ[.....].των
 περὶ Φίττακον [.....].των.
 25 ὦ Μνᾶμον κ[.....] τιν()
 .]. κύριον ὄνομ[α... Μ]νημο-
 ν [..].κατα.[] .ακου
 τ]υτθὸν
].αρτον
]πωικα
]α

Col. i 2]*π*ρ_ο does not seem to be a possible reading 6], perhaps α 7], a circular letter 14], the upper and lower tips of the right-hand side of κ or χ 22]c possible 23], perhaps the right-hand side of κ or c, but neither quite satisfactory; ν not impossible 25 *μναμων* could be read, but I think an apex too much was written between α and μ and simply *μναμον* meant 27]ακα possible After τα there may be the tops of two letters, ιτ[] possible 29], γ or τ

Col. ii 1], apparently an upright 2], γ or τ 5 After α the base of λ or ν probable 7 .., ν not verifiable 22], the top of an upright 27], the left-hand side of a small circle, ο or possibly c 34 Of τ[only the left-hand end of the cross-stroke; π not ruled out 36], the left-hand side of a circular letter

Col. i 5 seqq. I call attention to the possibilities: 5 γ]ένος ~ 7 γέν[ος; 5 α[κ[αί κε ~ 6 ε]ὰν καὶ. 7 ε[κ]αίνο.

7 seq. I suppose τὰ ὑπὸ σοῦ κεκερασμένα, although ἐξέτε stands in ll. 13 seq.

9 I cannot be sure which of the compounds of λείπειν, meaning 'give out, be exhausted', was used here, but I should guess ε[πιλ]εῖψει.

11 seq. ὡς ἄλλος . . . ἀρυττήμενοι, the metre is the same as that of *Αμ. 132*, where the same verbal form occurs.

For the proverbial expression compare the more modest ἐκ πίθῳ ἀντλείς Theoc. x 13. The in-exhaustibility, not the bitterness, of the draught is the point.

17 This addressee of Alcaeus has not appeared, at any rate recognizably, hitherto. For the comment, apparently made in l. 26, that *Μνήμων* is a proper name, cf. Schol. Lycophr. v. 241.

19 For the sign in the margin, which occurs four more times in col. ii, compare, e.g., 16 + 696 (Thucydides), P. Flor. 112 (Aristoph. comm.). It has the appearance of an ὀβελός περιεστιγμένον with various degrees of tilt, but does not appear to have the critical significance attributed to that sign (when applied to the text of Plato) by Diogenes Laertius iii 66, nor indeed any other, since the text of a commentary is not treated critically. Nor can it have any particular connexion with the occurrence of the proper name, as may be seen from other places where it is used.

(I take this occasion to remark that the *lemniscus*, which has the same form but is used on sacred texts and with a different significance from the dotted ὀβελός, has escaped the notice of Liddell and Scott and Lewis and Short.)

22 Leg. ὅστις.

Col. ii It would appear that the trifling remains of this column enable a connexion to be established between *Αμ. 87*, of which it is expressly said *Μύρσιλος . . . ὁ δηλούμενός ἐστι καὶ τυραννικὴ κατὰ Μυτιληναίων ἐγειρομένη κύστας*, and the new fragment 2297 fr. 5. At any rate l. 7 recalls ἐνθεν κύμα κυλινδεται and l. 14 χάλαις δ' ἄγκυρραι, at l. 8 is a mention of Myrsilus and not improbably of his 'return' (to resume the tyranny, cf. col. i 19), while at l. 29 must certainly be recognized ἐν βιμβλίδεσσι (with possibly *χοινία* at l. 32 or l. 33 or both). If this combination is correct, that suggested in *Αμ. 51* and *87* must be withdrawn.

20 The accent as well as the ἐκθεσις seems to indicate that this is part of the lemma. As a long shot I suggest ὀρία 'rudder'.

2307. COMMENTARY ON *ALCAEUS*.

The two manuscripts containing poems of Alcaeus, of one of which constituent fragments have been published under nos. **1234**, **1360**, **2166** (c), and in pp. 130-4 below, of the other under no. **2165**, since they possess one piece, must be presumed to have possessed one book, at least, in common. It is, therefore, possible that the remnants here printed of a commentary on poems of Alcaeus some of which are partially preserved in the former may also contain matter referring to poems in the latter. But if this possibility is realized, I have not succeeded in recognizing the fact, and it must be said that very little light is shed on or received from either. Apart from the question of reference to an otherwise existing text, the commentary is not very illuminating in itself. Its general structure, like that of others in this volume, so far as its state of preservation allows one to generalize, is simple. The comment on each piece begins with a lemma (sometimes, and presumably always, the first words¹) followed by a general statement of the circumstances to which the poem relates.² It then proceeds, picking out disconnected phrases for paraphrase and occasionally interjecting a grammatical or historical observation.³ But the paraphrase is often far from lucid and the quotations are neither necessarily complete lines or clauses nor given in the pure form of the original but in a jargon in which the dialect and common speech are liable to be mixed quite arbitrarily.⁴ The total gain, therefore, would probably not be very great, in the absence of the text commented, even if the commentary were continuous. In its present state of ruin it is hardly any use at all. Although the text, where one has an opportunity of judging, is not particularly correct, it is written in a hand of great fluency and elegance, employing a large variety of letter forms, which may be assigned to the second century.

¹ Fr. 1, 18; 9, 8. Cf. **2306** i 14; **2293** i iii 25.

² Fr. 9, 9 and perhaps 3 ii 8; 4, 9; 5, 4. Cf. **2306** i 15; **2293** i iii 26; 10 (a) 14.

³ Fr. 14 ii 3 (on the dialect); 3 i 4 (a date?). Cf. **2293** i iii 12 (an etymology).

⁴ Fr. 1, 18; 14 ii 13; 16, 1. Cf. **2306** i 22; **2293** i iii 21.

Fr. 1.

. . .

.ε[
 βφ.[
 φερ.[
 μοντω[
 5 [
 οεν.[
 νο.[
 νων[
 νοεν[
 10 τονκ^ςη[
 η.ν.[
 νοσομ[
 κλεων^α[
 αισχυν[
 15] μα^ανα.[
] κοντωι.[
] ψευ^αται[
] ζευπατερ[
] πεσχαλας[
 20] τεσεπιτ[
] μωνοιλυ[
 . . .

Fr. 1 1 At the beginning a horizontal stroke on the line, ζ or perhaps ξ 2 .[, the lower parts of λ or the first half of μ likely, but κ possible 3 .[, ω more likely than ν 7 .[, an upright ιι Before ν a small loop off the line, after ν a similar larger loop on the line 15 In the left-hand margin the upper end of a coronis 16 .[, the bottom of an upright

Fr. 2.

. . .
].θοδ.[
]νεωζ.[
]ενεπι[
]αθηκο.[
 5]δοστου[
]αφερο[
]υςτου[
]εδεμοι[
]νησεω[
 10]ιπρος[
].π[.].[

Fr. 2 1]., the tail of α probable 4 .[, the lower part of a stroke ascending with a slight slope to right, ν possible 11]., the tail of α, λ, or μ

Fr. 3.

Col. i

. . .
]. ης
]του
].[...]τας
].ς επιμεν
 5]ηςφυ[.]ης
].ςεσθ[.]ιτο
]τωιβ[.]κχι
]νδεδιε
].[
 10 . . .

Col. ii

. . .
 .].[
 [.]ναρ[
 ≡ νοιμ[
 ≡ φιλε[
 / 2 κεπ....[
 ≡ ταυτ[
 2 φησι[
 ≡ ς..[

Fr. 3 Col. i 1]., an upright slightly turning over to the left at the top, possibly ι 3].[would suit the lower part of τ 4]., a small hook on the line which would suit ε or ς, but the letter would be too close to the following 6]., a dot level with the tops of the letters, ε, ν possible 9 ε, or possibly ς

Col. ii 7 After π what most resembles a small ς; if ι, the next letter might be γ or π

Fr. 6.

. . .
]. λ ρ μ . [
] ν ο ρ ν [.] ν τ [
]. α π ι . [.] τ [
]. ο η κ . τ [
 5] . . . γ ω [
] η ε ε [
]. [

Fr. 6 1]., the tail of α or λ . [a small loop on the line, α or ε probable
 has a long hooked tail, presumably ρ

5 The second letter

Fr. 8.

	Fr. 7.	.	.
	].σει.[		τ[
	].μαδ[		ρη[
	].ιφηνηε.[	.	.
	].ιονδεκ[
5	]λεσουγαρ[
	]αιρειαλ[
	]κουκ[
	].ντωι [
	]εσποτε.[
10	]εδανπ.ι.[
	]ηροτ[.]ς		
	]τ[.]υδιε		
	]νπαιδα		
	]ονμεν		
15	]λοπαλαι		
	].τωνπαι		
	].ονπε		
	].νεπο		
	].αιμεσι		
20	]οδ.τη[
	].προς		
	]ης		
].		
	]κο		
	.	.	.

Fr. 7-8 The appearance of the papyrus justifies the belief that the small fragment belongs to the neighbourhood of the lower half of the larger

Fr. 7 1 .[, on the line the bottom of a stroke ascending to right 2]., below the line the end of a hooked stroke, perhaps ρ or υ 3]., a trace compatible with α, λ 4 .[, the lower part of a stroke ascending from the line 4]., right-hand end of a cross-stroke 8 εν or ον 9 .[, apparently an elongated ι, but ρ not impossible 16]., a short stroke above the general level, descending from left to right 18]., two dots consistent with the upper part of an upright 19]., the right-hand end of a cross-stroke, γ or τ probable 21]., the tops of strokes suggesting ν or αι 23 An upright

Fr. 9.

.
]
].[.]. τοδε
 κελ[]του αγαθη
 νυνδαι.[]αγαθη χρη
 καμενου[]ενείεθρε
 5 καιενορμ[]οιστ[.]υφίτ
 τακ[.]υνωτ[]κα
]κηκυβρεως[.]. τυραννον
]. αυσαι επιδ[.]. ιδιο.υι.ς
]. ριδα καια[.]ηκατ.
 10]φίττακου γεγ[.]πται..
] ρι.ωνορκωγ[.].[...].
 νημενωνεν[]
 πολ[.].ρ[]

Fr. 9.

.
]
].[.]. τοδε
 κελ[]του αγαθη
 νυν δεια[]αγαθη χρη-
 καμένου[ς]]ενορείν
 καὶ ἐνορμ[ῆσαι τ]οῖς τ[ο]ῦ Φιτ-
 τὰκ[ο]ν νώτ[οις]]κα-
 κῆς ὑβρεως[τὸ]ν τύραννον
 παῦσαι. ἐπιδ[.]. ι Διὸς υἱός
 2 Ἰκρονίδα· καὶ α[ῦτ]ῃ κατὰ
 3 Φιττάκου γέγ[ρα]πται πε-
 4 ρὶ τῶν ὄρκων[τῶν γ]ε[γ]ε-
 νημένων ἐν[]
 πολ[.].ρ[]

Fr. 9 The top of a column? 1 Or perhaps]...., e.g. και 2 Or possibly]χ 8], prima facie the right-hand stroke of μ 11 [γ] seems unavoidable but there is room for at least two letters

Fr. 10.

.
].ε.[
].λε.ντο[
]ελευθεραι[
]ρχονοουρ[
 5]ερωσαλλα[
].ο.[.].[

Fr. 10 1]η or]π .[, the foot of an upright 2], a trace consistent with the central bar of ε Presumably εν, not εον 6], the upper right-hand arc of a circle above the general level After ο the upper part of an upright with a thickening on the top right-hand side

Fr. 11 (a).

. . .
]..[
 .]οιτ.[
 ηθικως..β[
 δρατουτονα.[
 5 να[.]γαθον[.].[
].[.]οιςα.ε.α[
]αυτονκ[
].λογωνμ[
]κυνιστ[
 10]χοσε[.].τ[
].πται[
]οπο.κ[
]..υτ.[
].νφ..[

Fr. 11 (a) 2 If]ο, some ink at the top right-hand side not accounted for, but θ less probable
 .[, the lower part of an upright followed by the lower part of a slightly curved stroke with a hook,
 η, or ις or similar letters . 3 Between ε and β the lower part of a slightly curved stroke with a hook
 followed by an upright and a vertical stroke with a hook, e.g. οις, αις, scarcely cη or θη 4 .[, ι and
 ν among the possibilities 5]α probable .[, a horizontal stroke on the line with a dot above it,
 perhaps ξ 6].[, the top of a tall upright, perhaps only]φο,]ψο Between α and ε, a dot above the
 general level, perhaps not a letter but a stop After ε what looks like ι, but the distance from the
 following α suggests γ, the surface having flaked off 10].[, the top of an upright, possibly simply
 ερ was written 11].[, possibly the end of the right-hand branch of υ 12 Before κ a trace on
 the line 13].[, a tail below the line followed by two spots on the edge of the hole suggesting ε
 .[, a small semicircle just off the line 14].[, an apex, as of some ες φ might be ψ, it is followed
 by a high stroke which might be taken with the trace to its right to be part of η

Fr. 11 (b).

. . .
].ι[
]βα[
]. .[
]κεκ[
 5]τϑρ[
]ενεδ[
]νμ[
 . . .

I believe the above fragment (itself made up of three scraps placed end to end) should be placed to the left of fr. 11 (a) ll. 8-14, so that]τ[ο]ροπο is made continuous in fr. 11 (b), 5 and fr. 11 (a), 12. See the commentary

Fr. 11 (b) 1 Perhaps the middle of ε or the right-hand branch of ψ 3 A tail on the line, as of α, followed by what might be the left-hand side of ο

Fr. 12.

.
]ο.....[
 —]σει αιδετ[
 εως μετωπον [
 γεινωσκειαφ[
 5 εκπλησσοιτο[
 εναβρυνομ[
 καικατακεφ[
 μενον μ[
]εως[
 10].[

Fr. 13 (a).

. . .
]...[
]βριχαα[
].νοντ[
].[

Fr. 13 (b)

. . .
].γει
]ωςγ
]. .[

Fr. 13 (c).

. . .
]ν
]ι
]ς
 . . .

The appearance of these fragments makes it probable that they stood in close proximity to one another

Fr. 12 1 After ο the lower part of an upright, with a small hook, descending below the line, next a hook on the line apparently belonging to a stroke ascending with a slope to the right, then the tip of a vertical stroke on the line, then the lower part of a stroke ascending to the right, then the lower part of a vertical stroke and of a curved stroke with a turned-up tail, which might be parts of the same letter

Fr. 13 (a) 1 The bases of letters compatible with αειδ, though what is then taken for αε might be parts of the same letter

		Fr. 14.	Col. ii
			πὸ τοῦ τῶν παλλ[
			εσταναιφορμος[
			εωσονστεχειτο.[
			ταλαμβανουσινε[
		5	α'οιαιολειςκαινν[
			ψαμμοιφορμονε...[
			κεζημνηνιδετηνακα
			θαρσιανθλιβομενηςαν
			τηςκαιπεραινομενης
		10	πολληἀνακαθαρσιαανα
			πορευεταικαιλευκηειρη
			ταιδετολευκοςδιατοε
			παρμα οιαδεσκεληη
			δηκεχωρηκεαυταικαι
		15	τ.σκεληαυτηςπεπαλαι
			ωτα[.....]ατεκαιθαμ.[
			δρο[.....]πιτησαλ[
			ληγορ[.....]πεπλευ[
			κυιαιαυτηδιατουςπολ
		20	λουςπλουςκαιπυκνουςη
			δη[.]λαιογεγονε[.]...[
			λου[.]...ωνενε[
			ται[.]...ουδιατο[
			λαιω[.....]...[
		25	θορμιςθηναιη[
			κυνοει[.]πεπλ[
			ηναυσι[.]λαιοτου[.]...[
			πλειν[.]...ισχειτουτι[
			π[.....]γαςπορευετα[
		30	τ[.....]ομενουςπε[
			γειςπανταλι[
			αγεταιω[
].[

Fr. 14 Col. i 1 .[, below the line the tip of a long-tailed letter 2], the right-hand tip of a stroke level with the tops of the letters 3]τ or]γ 4], a trace of a crossbar as of ε 8 [..]ς possible, but ς might be the right-hand stroke of, e.g., π, in which case [.]π would fill the room 10 Anacr. fr. 38 13 seq. The surface is rubbed and the traces might be combined in different ways 15 Traces compatible with η

Col. ii 6 After ε the lower part of an upright, hooked at the bottom, followed by a hook on the line and the lower tip of a tailed letter descending below the line 17 .[, an upright with apparently

Fr. 14.

Col. i

.]α.[
]. ἐπιφέρει ὑπὸ
 ἔρμα]τος διερρηγυῖαν
].ως θάλασσαν
 5]ὑφαλοι τόποι
]οὐκ ὄντες μὲν
]μη φαι[ν]ομε-
]δια το[...][
]θάλασσαν[
 10 ὕ]πὲρ ἑρμάτω[ν
 Ἀ]νακρέων
 ἀλ]ληγορῶν χαί-
 ρει].αι...τ...
]π...η...
 15].
]

Col. ii

< >π' ἄλλ[ων
 ἐστάναι. ψόμμος [
 ἔως ὄνστέιχει· τὸ ὀ[με-
 ταλαμβάνουσιν ἐ[πὶ τὸ
 5 ᾧ οἱ Αἰολεῖς· καὶ νῦν [τὴν
 ψάμμον ψόμμον ε...[
 κε. σημαίνει δὲ τὴν ἀκα-
 θαρσίαν. θλιβομένης αὐ-
 τῆς καὶ περαινομένης
 10 πολλῇ ἀκαθαρσία ἀνα-
 πορεύεται καὶ λεύκη· εἴρη-
 ται δὲ τὸ λευκός διὰ τὸ ἑ-
 παρμα. οἷα δὲ σκέλη ἥ-
 δη κεχώρηκε αὐται· καὶ
 15 τὰ σκέλη αὐτῆς πεπαλαί-
 ωτα[ι·]α τε καὶ θαμα[
 δρο[..... ἐ]πὶ τῆς ἀλ-
 ληγορί[α]ς[...]. πεπλευ-
 κνίαι αὐτῇ διὰ τοὺς πολ-
 20 λοὺς πλοῦς καὶ πυκνοὺς ἥ-
 δη π[α]λαιὰ γέγονε[ν.] ἀλ-
 λ' οὐ ς[...].των ἔνεκ[α
 ται ...[...]. οὐ διὰ το[
 λαιως[.....][κα-
 25 θορμισθῆναι η[
 κυνοῦς[...].πεπλ[
 η ναῦς π[α]λαιὰ του[...].[
 πλεῖν κ[...].τίσχει τουτ[ι]
 π[.....]γας πορεύετα[ι
 30 τ[.....]ομένους πε[
 κι]νεῖς πάντα λί[θον
]τάγεται ω[
].[

a stroke descending left to right from its top; μ and ν not suggested, if ι[.], the second letter is abnor-
 mally close to the ι 18], a dot on the line 22 After ου traces which look like the upper part of
 c followed by the hooked base of an upright on the line Or possibly]γω 23 After ται two uprights
 followed by what looks like the bottom left-hand corner of α off the line 24 After ω the base of
 a letter like ε or c followed by a similar but narrower curve, perhaps α 25 The first θ has been made
 out of τ by the original hand Or possibly π[29 Though there is a trace of ink to the left of the
 top of]γ, τ seems less probable

Fr. 15.

. .
]..[
]ντινο.[
]ηταιςπ[
]ουκα[
 5]σαν π[
]υνδε.[
]ετε[

Fr. 15 may come from the neighbourhood of fr. 3 col. ii
 3 Or γο?

Fr. 16.

. .
]ς ουλελαθων[
]μτυμμιτερπ.[
].βαισκαίπεδα[

Fr. 16 On the question of the position of this fragment see commentary.

1 After ς the lower part of an upright with a thickened foot, τ more likely than ι 2 ε[possible
 3],, the tail of α or λ

Fr. 17.

. .
]νγα[
]σμα[
]ννγ[
]ταβ[

Fr. 17 I believe that this scrap, of which the surface is much rubbed, should stand on the left of fr. 14 col. i, 1 but I cannot find any point of attachment

2 ς very doubtful 3 Of ν only the second upright, of ν only traces of the arms, of γ only the stem and left-hand end of the cross-stroke

Fr. 18.

• •
]εϵγ[

Fr. 18 The appearance of both sides of the papyrus is compatible with a position about the centre line of the column contained in fr. 9

Or simply ε[

Fr. 19.

]δανδρα

].τον

]ευγε

]δειμη

5]αλλε

Fr. 20.

• • •
].ιαλλανι

]παιζον

]ικκα

]πεσσοει

5]ωι λι

]πεποιητο

]

Fr. 20 1],, the tip of a horizontal stroke on the line

Fr. 21.

. .
].εἰβᾱ.
]θην
].λη7
].αε

Fr. 21 1 Bases of letters, the first may be κ, the last ρ or another long-tailed letter

Fr. 22.

. .
].αν [

Fr. 22], the tip of a tail, λ, μ, or the like

Fr. 23.

. .
]προς[
]. [
]αν [
]κλε [
 5].[

Fr. 24.

. .
]αφου[
]νικαιτ[
]αυτου[
].οσετ.[

Fr. 25.

. .
].ητερη[
]καιτερη[
].δη.[

Fr. 24 4], an upright .[, a dot above the level of τ, probably υ

Fr. 25 3], the serified top of an upright .[, the top hook of c or a similar letter

Fr. 26.

· ·
 γυμνα[
 μαρναν[
 · ετοιμν[

Fr. 26 1 Of γ only the stem Of α only the
 bottom left-hand corner 3 γε or possibly σε

Fr. 27.

· ·
]...[
]λεγουσι
]τονιστον

Fr. 27 1].., the hooked lower part of an
 upright, e.g. τ or υ, followed by the base of ε or σ
 .[, a dot, on the line, apparently the foot of an
 upright

Fr. 28.

· ·
]θα[
]ετ[
]ςκ[

Fr. 28 1 .[, the foot of an upright

Fr. 29.

· ·
].εροφ[
].ραυ[

Fr. 29 1]., the tail of α or λ 2]., a
 small hook on the line as of ε or σ ρ might
 perhaps be υ

Fr. 30.

· ·
]ατ[
]ςιε[
].λε[
]παρ[
 5]εν[
]νω[
]υν[

Fr. 30 2]ς perhaps possible 3]., the
 foot of an upright

Fr. 31.

· ·
].[
].τ[
]υν[
 []
 5]γ[
].ον[
]...[

Fr. 31 2]., remains resembling the right-
 hand side of σ, off the line 6 Perhaps]χ
 7 Bases of letters, μεγ among the possibilities

Fr. 32.

Col. i

Col. ii

	·	·
	]υσε	
	]·ιου	
	]·ε	·
	]αι	·
5	]ιζον	·
	]γγ	·
	]η	·
	]η	·
	]ου	·
10]·	·
	]λα	·
	]α	·
	]ο	·
	]ιν	·
	·	·

Fr. 32 Col. i 1 Or]φ 2], the lower tip of a stroke descending below the line and the right-hand end of a crossbar opposite the middle of ι, perhaps ψ 3 Perhaps]ν 10]α or]λ

Col. ii 6 The top left-hand side of ε or a similar letter

Fr. 33.

·

]couλ[

]νοι·[

]ησφευ[

·

Fr. 33 2 The fourth letter appears to be λ made out of ρ

Fr. 34.

·

]ντο·[

]εατον[

]νσω[

]μα·[

·

Fr. 34 1], an upright with ink to the right of its top

Fr. 35.

· ·
]νγαρ [
].ρoc [
].μη [
]γεν [
 · ·

Fr. 35 2], a dot on the line 3], an upright with a thickened top, perhaps η

Fr. 36.

· ·
]λαβ[
]νδ.[

Fr. 36 2], a stroke ascending from below the line with a slight slope to right, ρ possible

Fr. 37.

· ·
]. . . [
]δεocδ[
]φοβω . [
 · ·

Fr. 37 1 Bases of letters, of which the first might be π 3], an upright

Fr. 38.

· ·
]νε[
]ξouπρ[
]υτηcτ[
]τ[.]λ[
]οπο[
]α . . cπ[
]βηκεν[
 · ·

Fr. 38 2 The tops of ν and ρ are lost 4 .[, the top of an upright, e.g. η 6 A broad letter, like μ, would fill the space between α and c For cπ it would be permissible to substitute ε and ιc

Fr. 39.

· ·
].ν. ποιη[
]ηπλεινμ[
]ιτονεχθ[
 · ·

Fr. 39 1 επ or οπ possible

Fr. 40.

. .
].[
].αιρ[
].ιε [
]ωιτα.[
 5]ναξ[
]ωγα[
].ρα[

Fr. 41.

. .
].[
]ουσκ[
]οσφ[
]του[
]γα[
]ς[

Fr. 40 2]., on the line the tail of a stroke coming from the left 3]., the lower end of a stroke descending from left with a dot above 4 .[, a trace above the general level

Fr. 41 1]., the tail descending below the line of ρ, φ, or the like

Fr. 42.

. .
].ν[
]..[
].τει.[
]νκλ[
 5]αποδ[
]ρειον[
]ακονο[
]φυγα[
]ωνοτα[

Fr. 42 1]α possible 3]., a trace compatible with the top of ς .[, a dot on the line

Fr. 43.

. . .
]..[
].τολ[
]ουγαα[
].ενμυ[
 5]ουζκα[
].π...[
]υ...[
]το...[
].τ...ψ.[

Fr. 43 The surface is damaged

4]., the lower part of an upright 7 The last letter might be λ or μ, which might be preceded by χ; ναιχμ would not be impossible 8 Or]γ...[, possibly ας 9 τερψι compatible with the traces but not strongly suggested

Fr. 44.

. . .
]...[
]αια[
]ταη.[
]ηιοψι[
 5]υςθ.[
].ς[

Fr. 44 1 Bases of letters, which might be]οι.,]οκ. but could be otherwise interpreted 3 .[, a stroke ascending from the line with a slight slope to right

Fr. 45.

. . .
]...[
]ειχη[
]λειτ[
]ροι[

Fr. 45 1 Lower parts of letters, ε or ϵ, η or π, ι are among the possibilities

Fr. 46.

. . .
].ς[
]γωτ[
]υμπ[

Fr. 46 2 Or]τ

Fr. 47.

· ·
]υ.[
]ου.[
]γαρπρε[
]ω.[

Fr. 49.

· ·
]εθε..[
]εριτω[
].καγ.[
]ωνπ[

Fr. 49 1 After ε the lower part of a hooked upright, e.g. υ, and the foot of an upright on the line 3],., traces of what may be an upright If γ, perhaps γο[; scarcely π[

Fr. 50.

· ·
]ζειν[
]νπα[
]ημι[
]τιθε[

Fr. 52.

· ·
]ου.[
]ρο.[
]λετοκ[
]κρου[
].[

Fr. 52 1], part of a crossstroke, perhaps τ 2], the lower part of a stroke ascending from the line with a slight slope to right, traces of ink to the right of it, possibly κ or μ

Fr. 48.

]ενς..[
]ιςπου[
]ερωι[
].εν[

Fr. 48 1 ..[, the lower part of an upright, e.g. τ, υ, followed by a dot on the line 4],., a dot above the general level, perhaps υ or χ

Fr. 51.

· ·
]..[
]θη.[
]ηε[
].αθ[
 5]κακ[
].ηκα[

Fr. 51 2], lower left-hand arc of a small circle off the line, e.g. ο 4 Perhaps]β, but the surface is damaged 5],., an upright with serifed top, ν or ω probable 6],., scattered traces compatible with θ

Fr. 53.

· ·
]κ..[
]προς[
]μιλ[
].μου[
 5]υκα[
]ια[
].[

Fr. 53 1 ..[, the lower parts of an upright ending in a hook and of a stroke curving slightly from left to right 4],., the lower part of a stroke descending with a curve to right

Fr. 54.

· .
 .].
 ου
 πρ
 μα
 ςμ
 ..

Fr. 55.

· .
]εφ
]οϷ
 . .

Fr. 54 1 Two lines meeting at an angle, e.g.
 λ, μ, χ

Fr. 56.

· .
]νν
]ναμ
]παρ
]...
 . .

Fr. 57.

· .
]νκαλ
]νομε
]εδα
 . .

Fr. 58.

· .
]νν
]πε
].ελ
 . .

Fr. 58 3]κ or]χ

Fr. 59.

· .
]μπ.
] αν
]ννν
]τοκ
 5].ατ
]νωι
]α..
 . .

Fr. 60 vacant.

Fr. 61.

· .
 .].
 .
 πρ
 ποικ
 .]τ
 . .

Fr. 59 5]γ or]τ 7 ..[, the tops of up-
 rights, the second well above the general level

Fr. 62.

· ·
]δι.[
]ντωζ[
].θεκ[
].[

Fr. 62 3], perhaps the upper
 right-hand stroke of c 4 Serifed
 top of an upright

Fr. 63.

· ·
]δης.[
 ιλ[
][η].[

Fr. 63 1], the lower part
 of an upright ending in a hook,
 slightly off the line

Fr. 64.

· ·
]ν.[
]ς[

Fr. 64 1], the left-
 hand side of a circular letter

Fr. 65.

· ·
].[
]βημ..[
]εντ[

Fr. 65 2 Possibly μι

Fr. 66 vacant.

Fr. 67.

· ·
].η.[
]μεσφα[
]ντους[

Fr. 67 1], the lower part of an upright
 sloping slightly to right

Fr. 68.

· ·
]ιτη[
]χυθη[
]επιτο[

Fr. 69.

· ·
]...[
]νθυμ[

Fr. 70.

· ·
]..[
].πατ[
].τ.[

Fr. 70 3], perhaps ν or ω .[, possibly α

Fr. 71.

. .
]. .[
]ε.[
]μοι.[
]τουπ[
 5]ποιει.[
]. οςγε[
]βοήθε[
]ωσαγ[
]πινε[
 10]θελ[
]. έςθ.[
]πε[

Fr. 72.

. .
]. λ. ο[
]νηθ[
]εμπ[
]ωστε[

The script of these two fragments is rather different from that of the rest, μ in particular being differently made, but there is no doubt it proceeds from the same hand

Fr. 71 1]., part of a descending stroke hooked up at the bottom, e.g. ϵ .[, a tiny segment off the line, probably \omicron 2 .[, the lower part of a stroke ascending to right, e.g. λ 5 .[, the lower part of a stroke ascending with a slight slope to right 6] τ or possibly] γ 11]., the tips of the right-hand branches of κ or χ .[, the lower part of a stroke ascending with a slight slope to right

Fr. 72 1]., the tail of a stroke curving down from the left, e.g. α Between λ and \omicron the lower part of an upright with a small hook at the bottom; $\alpha\lambda\gamma\omicron$, $\alpha\lambda\tau\omicron$ would suit

Fr. 73.

. .
]. .[.
] $\mu\epsilon\mu$ [
]. . $\kappa\alpha\nu$ [

Fr. 73 has a somewhat heavier stroke than the others 1] ρ probable 3] π ; may be meant

Fr. 74.

. .
]. ω .[
]. .[

Fr. 74 1] θ or χ (and similar letters) possible 2 An apex as of α , μ followed by the top of a circular letter

Fr. 77.

Fr. 75.

· ·
].ων.[
 · ·

Fr. 75], the right-hand end
 of a cross-stroke, as of γ

Fr. 76.

· ·
]..[
]του[

Fr. 76 1 The lower part
 of a hooked stroke, e.g. c, fol-
 lowed by the foot of an upright
 on the line

· ·
]ω [·
].τ.[
]...ε[
 · ·

Fr. 77 2], an upright
 3 The second letter may be ρ,
 the third ο or c

Fr. 78.

· ·
]ν...[
]ντϵc [
]ωι [
 · ·

Fr. 78 1 After ν a small hook on the line Of the last letter the end of an upright below the line

Fr. 79.

· ·
]λα[
 · ·

Fr. 80.

· ·
 ϵ.[
 cϵ[
 · ·

Fr. 80 1 .[, an upright

Fr. 81.

· ·
].
]π
]7
]..ι

Fr. 81 1 An upright with a thickened foot 4].., the tops of letters compatible with]νο,]..ω, etc.

Fr. 82.

· ·
]ν... [

The appearance of the papyrus is compatible with a position near fr. 12-13 (c)

Fr. 82 The bottoms of letters compatible with νανς, νοτε, etc.

Fr. 1 10 κ^υ a contraction of which I cannot supply the extended form.

13 If there is any connexion between κλεωνα[and the Κλεανάκτιδαι (Strabo 617)—and it may be supposed that Κλεῶναξ and Κλεάναξ are alternatively possible derivatives—the reference here may be to Myrsilus, as appears from the marginal note *Αμ. 55, 23*.

14 This part of the commentary corresponds to *Αμ. 46* so that the supplements ἀν-]αίτχυν[τοc and ἀνα[τχυντοc suggest themselves.

18 The beginning of the comment on *Αμ. 47*. The sense is: Ζεῦ πάτερ, [Λύδοι μὲν ἀ-]πεσχαλάς[αντες· ἀλγοῦν-]τες ἐπὶ τ[αῖς κυμφοραῖς ἡ-]μῶν οἱ Λυ]δοί. The commentator may have taken ἐπασχάλαντες (see **2166** (c) 1) for the aorist participle of ἐπασχάλλω (though ἀσχάλλω has no aorist forms and the analogical form would have -χᾶλ- not -χᾶλ-) and therefore interpreted it by what he supposed to be the aorist participle of ἐπασχαλάω (which has no aorist forms either), which a copyist proceeded to corrupt by interchanging ε-a.

Fr. 2 κ]αθοδ.[(l. 1), κ]αθηκον[(l. 4), καθο]δος του[(l. 5) may lend each other support, so that this scrap refers to one of the periodical 'returns' of political refugees so often mentioned in connexion with Alcaeus and his opponents.

Fr. 3 Col. i 4 seq. Perhaps ἐπὶ μὲν | [τῆς]ης φυ[γ]ῆς 'at the time of the .th exile' or 'of the flight to'. Cf. *Αμ. 57* marg.

7 B[υ]κχι-|δι.

Fr. 4 4 Ἀλκ[αίου?

7 Possibly πι]νακίδος with the same reference as πίναξ (l. 2).

9 If καὶ αὐτῇ γέγραπ[ται, cf. fr. 9, 9 at the beginning of a new piece.

Fr. 6 2 The space admits only ὄρν[ι]ν.

Fr. 7 6 Resembles, perhaps fortuitously, fr. 14 i 12.

19 I mention as a mere possibility αἰροῦν]ται μετέ-|την, since we know from Hdt. v 95 that Pericles arranged terms between the Athenians and Mytileneans, when they were disputing possession of Sigeum, and ll. 17-21 contain, as far as they go, nothing that excludes this supplement and some syllables that can be made to harmonize with it.

Fr. 9 5 ἐνοροῦσαι might rather have been expected.

8 The beginning of a new piece. The description of its subject would suit **2165** i 1 seqq. but the metre appears to be different. One's first thought would be of ἐπίδ[οι]μι but this would produce neither metre nor, as far as I see, sense. To read]ηι is by no means so attractive, but I see nothing more probable and at least a recognizable verse, ionic a minore, results. ἐπιδ[οι]ηι, intended for an optative, may be worth considering.

Fr. 11 (a) 5 ἀγαθόν.

11 seqq. If I am right about the position of fr. 11 (b), we have at the beginning of this and the next two lines: κέκ[ρ]υπται, .]τ[ο]ρροπο[.] κ[, ἐνεδρευτ[.]

Fr. 12 3 ἕως cf. fr. 14 ii 3, 'as far as', i.e. the lemma extends from ... 'to'

Fr. 14 Col. i contains part of the comment on *Alm.* **51**, 5 seq. ἀκάμωι | δ' ἔρματι τυπτομ[έναν]. Compare Hesych. in ἔρμα· ... τὸν πετρώδη καὶ ἐπικυματιζόμενον ὥστε μὴ βλέπειν τόπον τῆς θαλάσσης· καὶ Ἀνακρέων· ἀσήμεων ὑπὲρ ἑρμάτων φορεῖσθαι, and similar explanations in *Et. Mag.* s.v. ἔρματα, *Harpor.* s.v. ἔρμα (= Phot., Suid., Zon.), Pollux i 115.

7 φαινόμε-|νοι δὲ ?

10 Anacr. fr. 38.

12 Perhaps cf. fr. 7, 6.

For the position of fr. 16, which would be expected to belong to the bottom of this column, see below.

Col. ii 2 A paragraphus appears to have been omitted below this line.

3 seqq. So Ioann. *Compend.* iii § 1 οἱ Αἰολεῖς ἔθος ἔχουσιν ἀντὶ μὲν ᾧ τὸ ὁ τιθέναι.

6 Not εἶρ[η]-|κε, though εἶ.ρ[η]-|κε would be a possible reading.

8 αὐτῆς I suppose, 'the ship'. But many of the words and expressions following seem more applicable to a πόρνη than to a ship. The same kind of mixture seems to occur in *Alm.* **61**, 20 seqq.

10 ἀκαθαρσία ἀναπορεύεται corresponds to ψόμος ὁ{ν}στεῖχει . . . καὶ λεύκη. εἴρηται δὲ τὸ λευκός implies that the text of Alcaeus contained also the word λεύκη or λευκός, 'leprosy' or 'white'. The commentator is too muddled to have made clear which, but διὰ τὸ ἔπαρμα 'because of the swelling' obviously refers to the same fact which makes Aristotle *Hist. An.* 518^a12 say that λεύκη is an ἐξάνθημα and on account of which Aeschylus wrote, as I do not doubt he did, at *Choeph.* 282 λεύκας δὲ κόρραις . . . ἐπαντέλλειν. There is, so far as I can discover, no word λεῦκος as the name of a disease, though the couple ὠχρός, ὠχρος may show that it is not theoretically inadmissible.

13 I can give no satisfactory account of οἶα (οἶα) . . . κεχώρηκε. Leg. κέλεα.

16-17 ...]α τε καὶ θαμα[|δρο[appears to be a lemma paraphrased in ...]. πεπλευκυῖαι—γέγονεν (ll. 18-21), and 21-3 ἀλ|λ' οὐ ε[.]των ἔνεκ[(α) |ται a lemma paraphrased in οὐ διὰ το[?πεπα-|λαιωε[.] (ll. 23-4). As a guess, δρόμ[οις]α· μένει ε[], and presumably correct ἐ<ν>νεκ[(α).

30 Since in the next line there is a reference to the game of πεσσοί, there is a chance that τ[οὺς λεγ]ομένους πε[ε]-|κούς should be recognized here. Cf. *Alm.* **113**. Fr. 20 does not appear to belong to this immediate neighbourhood.

Fr. 16 Since this scrap of the commentary plainly refers to *Alm.* **51**, 8-10, it would be natural to suppose that it must form the foot of fr. 14 col. i. But this position seems precluded by the words with which fr. 14 Col. ii begins.

1 Many must have felt dissatisfaction with the repetition ἐν τούτ[ω]ι or -οις . . . τούτων λελάθων (*Alm.* **51**, 7-8). Although the text of Alcaeus preserved in this commentary is not such that one would choose to use it in evidence against a book text,]ετου λελάθων suggests the possibility that τούτων is perhaps due to dittography and that Alcaeus may in fact have written νόστω λελάθων.

2 seq. εὔν τ' ὕμμι τερπε[] ἄβαις. On Lesbian ὀβ- for ἡβ- see **2303** fr. 2, 3.
καὶ πεδὰ [Βύκχιδος

Fr. 20 See fr. 14 ii 30 note.

2308. AEOLIC VERSES?

The following fragment, to which others may have to be added after further search, is *prima facie*, though not certainly, written in Aeolic and in a metre, so far as can be judged by what remains, either common to all writers in this dialect (if the long Asclepiad) or employed by Alcaeus (if the short Asclepiad) or Sappho (if the Ionics exemplified in 1787). It is included here for the sake of the relation it may have to 2294.

The hand is of the angular type. This specimen may be compared with e.g. 232 and dated in the late second or third century.

$\begin{array}{c} \cdot \quad \cdot \quad \cdot \quad \cdot \\]\rho\eta\omicron\nu\theta\alpha\lambda\alpha\mu\omega\tau\omega\delta\epsilon\varsigma[\\]\epsilon\upsilon\pi\omicron\delta\alpha\nu\acute{\upsilon}\mu\phi\alpha\nu\alpha\beta[\\ \quad \quad \quad]\nu\nu\delta[\\ \quad \quad \quad]\nu\mu\omicron\iota\cdot[\\ 5 \quad \quad \quad]\alpha\varsigma\gamma\epsilon\cdot[\end{array}$

1 τ headless ς [ϵ and perhaps β possible 3 $] \cdot$, the top of an upright 5 \cdot [\cdot , the top left-hand arc of a small circle

2 $] \rho\eta\omicron\nu$: presumably the end of an adjective in $-\eta\omicron\varsigma$, $-\eta\omega\nu$ (Attic $-\epsilon\iota\omicron\varsigma$, $-\epsilon\iota\omega\nu$).

3 $\epsilon\upsilon\pi\omicron\delta\alpha \nu\acute{\upsilon}\mu\phi\alpha\nu$ in a line of Sappho at 2294 5.

ADDENDA

1231 (Sappho, Book i), 2081 (c), 2166 (a)

Some subtractions from, as well as additions to, the fragments published under these numbers are to be recorded. 1231 fr. 33, 37, and 46 (which I can assign respectively to their proper manuscripts), 24, 32, 34, 39, 40 clearly, 8 (where read *αχρ*), 37+47 (which can be joined) most probably, are not attributable to the same hand as the rest. The additions, of which the numbering runs on from 2166 (a), are as follows:

2. Two scraps have been attached to 1231 fr. 1 i so that ll. 19-24 (*Σμ.* *ā* 5, 7-12) are now to be read:

]κα ^λ ...[]ωπωνελεν.[]νανδρα 20]το.[]στον]αλλ[]εβας'τροϊανπλεοι[]]κωνδ[]ιδουδεφιλωντο[.]ηων]α[]εμνα'αλλαπαρ'α.γ'αυταν ']σαν κτλ.	κάλλ'λ'ος [ανθ]ρώπων 'Ελένα [...]ν ἄνδρα τὸν [...]στον καλλ[ίποι]ς' ἔβα 'ς Τροϊαν πλέοι[σα] κώνδ[ε πα]ίδος οὐδὲ φίλων το[κ]ήων πα[....]εμνάσθη ἀλλὰ παράγαγ' αὐταν ']σαν
--	--	--

21 Above *ς* there is a worm-hole, on the right-hand side of which there is the right-hand arc of a small circle, which looks like part of the sign of elision. I cannot explain it. It seems most natural to suppose that *ἔβα ἐς Τροϊαν πλέοιςα* is what Sappho meant, but so far as I have observed prodelision is not usually indicated (cf. 2300 fr. 1, 5; *Αμ.* 29, 5), so that there is no great probability in the suggestion that *ας'τ* was written by error for *α'ςτ*.

23 *πάμπαν* appears suitable.

3. A scrap has been inserted in 1231 fr. 1 ii 8 (*Σμ.* *ā* 6, 7), which completes *τύιδ*, and another at the end of l. 21 (ib. 20) which gives *]ραπικε[*

4 A. A scrap has been prefixed to 1231 fr. 9, 5 (*Σμ.* *ā* 9, 5), which is now: *]ενοκρετηςαι*

4 B. A new fragment has been attached below 1231 fr. 19 (*Σμ.* om.) and I think but cannot be certain that no complete line is missing between them. A good deal of the writing, like that of the published piece, is nearly or wholly obliterated. Ll. 8 seqq. now run:

].[.]λμ[].[.].[]ντε...γ.ι .[.].[10]δε· [].[.].[].μ.[
--	---	--

8 For *μ* perhaps another *λ* 9 After *ε* an upright Before and after *γ* the tops of circles After
 blank space sufficient for 2 letters 10].[., a stroke descending from left, e.g. *λ*, followed by the
 left-hand arc of a circle with a trace to its right, e.g. *ε* 11]., the tip of an upright

9 *Γοργοι* is acceptable but cannot be verified.

Unattached.

6 B. To the right of **1231** fr. 19, 1 seqq.?

· ·
] . ε ο . [
 π ρ ο . [
 . β ρ ρ [
 α ν τ [
 . . [
 · ·

1 Above ο a trace perhaps representing the lower end of an acute *Interl.*], the lower end of a stroke descending from left], the lower left-hand segment of a circle 2 Before β perhaps η but this is not satisfactory and does not account for a trace to the right of the foot of the first upright 4 The first letter is either π or less probably γ. Perhaps πα or πλ is preferable to γω

7. (a)

· ·
] . [
 .] α ι γ α ρ α [
 τ α ν τ ' . [
 . π ρ . . . [
 5 [] . . . η . [
 .] μ μ ε [
 .] . . [] . . [
 · ·

(b)

· ·
 . [
 . τ ρ . [
 γ α [.] . . [
 α ν δ α [
 5 [] . α ι . [
 · ·

The general appearance is much like that of **4 B** and **6 B**. I believe **7 (b)** to continue **7 (a)** downwards but I cannot be certain that (b) 1 contains the beginning of (a) 7, though it appears to me likely.

(a) 4 To the left of the line a short horizontal stroke level with the top of π

(b) 2 To the left of the line a horizontal stroke level with the top of τ 3 . [, the left-hand arc of a circle 5], an angle suggesting the upper right-hand angle of ζ . [, the upper left-hand arc of a circle

8.

.
].ipa.[
].χαρ[
]ετ^οπλ^η...[

1]. η or π Of ρ only the tail .[, the foot
of ε or the like, but abnormally distant from α
2]., an upright

9.

.
].λ.[
]εν^ο.
] [
].[

1 .[, the lower left-hand arc of a circle
2 .[, the left-hand tip of a cross-stroke level with
the tops of the letters 4 The tips of two
uprights, perhaps two letters represented

10.

.
].εδ[
]εκᾱᾱ[
]ν[.]π[
]....[

1]., the right-hand arc of a circle 3].,
traces suggesting a slightly curved stroke
descending from left, e.g. α, λ

11. From the left-hand side of the
same column as 1231 fr. 12 and 15?

.
].ρ[
]νδημεν.[
].αβασκο.[
]κ[.]ναλ[
5].[.]...[

1 Only the tail 2 .[, perhaps the ex-
treme lower end of the loop of α, but μ equally
possible 3]., the tip and foot of an upright
[, the foot of an upright 4 .[, a narrow
letter, e.g. ι, ο

12.

· .
 .[
 γη[
 }
 coi[
 ουκ[
 5 κν[
 χρ[
 μ[
 π.[
 μ[

1 .[, λ or perhaps α 2 seq. Between γ and c a dot of ink, not part of a paragraphus, which, if written, is entirely lost owing to a worm-track that has removed the surface 6 What I have taken as the tip of the upper right-hand branch of χ may be part of a separate letter between χ and ρ 8 .[, the left-hand arc of a circle

13.

] [
] [
] [
] ≡[
 5] 2 ετ[
]..[
 . . .

14.

· . .
].λ[
]δύ πο[
] π..[
 . . .

1]., perhaps α but I cannot rule out].λ as an alternative

15.

· .
].[
] ικα[
 . .

Resembles 4 B and 1231 frr.
 22 and 25

1 Perhaps the lower part of υ

16.

· .
].[
]ϵνδ[
] [
]αι[
 5]γανδ[
].[][
 . .

17.

· .
]αι[
]αιγο[
]ca.[
]ελα[
 . .

3 .[, an upright descending a little below the line 4 Of ε only the end of the cross-stroke

1233 (Alcaeus), **2081** (*d*), **2166** (*b*)

To the additions and corrections to **1233** published in **2081** (*d*) and **2166** (*b*), the following supplement is to be made. (The numbers are continued from vol. xviii **2166** (*b*).)

9. 1233 fr. 4, 1 (= B 5, 1). A scrap containing the letters]*covπελ* has been attached before *οπος*. *να]cov Πελλοπος* is, therefore, now established.

10. 1233 frr. $5+6 (= B 6 (a)+(b))+26?$

frr. 7 (= B 6 (c)) + **2081** (d) 5 (= B 6 (e)).

The location of fr. 26 is open to question. It looks as if it might contain the lower parts of the letters of which the tops are contained in fr. 6, 5, but the back being stripped no confirmation is to be had from the vertical fibres and I cannot trace the horizontal fibres of the front with any certainty in and below fr. 7, 3. The other four fragments join by pairs and form a complex, which I think it may be asserted with reasonable confidence comes from the lower part of the same column as fr. 4, though the evidence of the vertical fibres of the back does not enable me to fix the exact width of the gap between the two pairs, which are fixed relatively to one another by the horizontal fibres at the level shown.

(a)

.
]..ανδ[
]..ων [(b)
]εμπε[
]...νγε[
 5]δευκες[
]παρποτ[
].[.]τοιμειχμ[
]..ραννοις[.]..δη..[
]πόιαςπ..ινιππο[
 10]..ποντεςμακαρο[]..ηρατ[.]][
]ανελθετετανηκ[.]..έμει [[
]ντες[.]μαςδ[]..απος [[
]..[.]..[]ρωσατε[
]'θησεων[
 15]πολιν [[
]..ιαν [[
]απντωστιω[

1]... the base of a circle followed by the lower part of an upright 4]... traces on floating fibres; that before ν may be from the left-hand arc of a circle 7]... the tip of an upright 8 Before ρ a dot level with the tops of the letters After ϵ a narrow blank space Before δ two traces on the line; if the second is the foot of ι , the first might represent α , in which case no whole letter would be missing After η traces suggesting either μ or λ (or χ). 9 $\rho\sigma\mu\nu$ probable but σ not verifiable 10] λ ; possible, but represented by minimal traces Before η a dot on the line []... the left-hand arc of a circle cancelled by a diagonal stroke rising from left to right 11 κ [], scarcely ι , though the vertical stroke is so near the break that nothing is visible on its right. The letter or diphthong immediately following was surmounted by a circumflex, not an acute]... ν seems suggested though represented only by two traces on a single fibre 12 If fr. 26 is wrongly attached, the letter before $\alpha\epsilon$ is represented by a trace level with the tops of the letters and that after them is lost]... a trace on the line 13]... a trace apparently too high to be part of a letter in the line 14]... a trace level with the tops of the letters; the acute accent on it now certain 16]... apparently parts of a stroke descending from left to right

The only column of this manuscript of which the number of lines is known contains 40. To make up the same complement 8 lines would have to be lost between the last of 1233 fr. 4 and the first of the newly constituted piece. They seem likely to have been the last two verses of the stanza starting at 1233 fr. 4, 13, the whole of the following stanza, and the first two verses of the stanza ending at l. 2 above, which is *prima facie* the last Adonius of the poem in Sapphics. What then follows may be inferred from ll. 9 seqq. to have been a composition in Asclepiads. We have to reckon with the possibilities that it was alined with the preceding piece or that it was written *ἐν ἐκθέσει* or that it was written *ἐν εἰσθέσει*. If *Πολύδευκες* is to be recognized in l. 5, it must either be the first word of the verse or have been preceded by three syllables. It scarcely seems possible that it can have been the first word, for the single syllable that would then be all that could be missing before e.g. *πόιαι* in l. 9 would have to occupy the space of nearly 5 letters, and similar objections would hold in regard to ll. 8, 10, 11. I can bring no such simple argument against the hypothesis that three syllables preceded it and consequently cannot rule out the possibility that we are here confronted with the long Asclepiad. But in view of the relative ease with which the sense of ll. 10–11 can be filled out on the assumption of a much smaller loss than that implies, I incline to the belief that *Πολύδευκες* is a false clue, that *λίποντες* is actually the beginning of l. 10 and no more than one syllable missing before the legible parts of ll. 5, 7, 8, 9, 11, and therefore that we are dealing with the short Asclepiad written *ἐν εἰσθέσει*. But where all the elements on which a decision must be based are so dubious, a statement of the problem is the most that can usefully be undertaken.

5 If not *Πολύδευκες*, perhaps *ἄδευκες*, but there are other articulations.

9 *πόσιν ἵπποισί τε*, 'on foot and on horseback'.

10 If *λίποντες* . . . *ἔλθετε*, it may be guessed that the instructions were 'leave Lesbos', *λίποντες Μάκαρος νῆαρον ἐπήρατον* (-άταν), 'and go to the land that K. holds', *ἐς γὰρ ἔλθετε, τὰν Κ[] νέμει*, or something not very different.

11. 1233 fr. 13+28 (= B 3)+27.

fr. 16 (= B 4 (a))+2166 (b) 6.

These two newly constituted fragments, (b) and (c) below, together with 1233 fr. 10 (= B 1, B 2) and 1233 fr. 22+2081 (d) 3 (= B 4 (b)), (a) and (d) below, present a problem of location.

(a) contains a joint, and the fibres on the right of this can be traced into each of (b), (c), and (d), which therefore stood on the right of (a). It is, further, reasonable to assume that (b) was nearest of the three to (a), since, when their respective fibres are brought together into correspondence, so also are the lines of writing, which (owing to the dip of the fibres from left to right) is not so with the other two. (c) and (d) certainly belong to different columns, since, being on the same level (that is, fibres and

12. 1233 fr. 24+2081 (d) fr. 4. These two fragments join to give:

· · ·
] [] τᾱιςμ.[
] [.] μ[ε] ἰκρ.[
] [.] δ[ε]
] κορω[ι]
] τ[ωμ]^{ορμ}

2081 (d) fr. 6 does not come from this manuscript.

1234 and 1360 (Alcaeus), 2166 (c)

To the additions and corrections published in vol. xviii, 2166 (c) and Addenda, the following supplement is to be made. (The numbers run on from vol. xviii 2166 (c) Addenda.)

40. 1234 fr. 1, 1-2 = 1360 Introduction (= D 10, 1-2)+2166 (c) fr. 38.

· · ·
[.] [.] [.] [.] [.] [.]
 ουκα[.] τᾱίσει κτλ.

οὐκ ἀπαταίσει seems reasonably likely.

41. 1234 fr. 2 i 15a-14 Schol. (= D 13)+a new fragment.

· ·
 .[.] .ψ.[
 ...[.] ςδεφῆ.[
 ρ[ο] νκαιεριφορ[
 ματατυχ[
 5 σπουδησπο[
 επεριφ[ο] νκαιχο[

1 The letters at the beginning of this line appear to be rather larger than the rest. Of the first there remains a tail descending into the second line. Before ψ a similar tail and above it to the right a stroke ascending from left to right, over which there may be an accent, e.g. ὕ. After ψ what looks like β, but may be ε 2 After φη(ειν) apparently a v-shaped η

2 Perhaps φίλος δέ, φηειν, ἦεθα but I cannot verify

3 [καλεῖν, τοῦτ(ο)] seems to give the extent of the gap

5 πο[ιοῦ-ειν, -νται εὔ]ωχίαν

42. 1360 fr. 17+2166 (c) 10+11+13+14+16+32 (= D 4 (b)+a new fr.)+35. Of 14 only the horizontal relation is certain. The distance between l. 16 and l. 17 cannot be determined.

1360 fr. 15 and **2166** (c) **15, 17, 23** look as if they might come from the same region as **42**, but I cannot attach them nor even assign them approximate locations, apart from the first, of which I believe the *level* is correctly shown below.

]ω[
]ναι[.]ων[
].ιτόεργον [
]μα· [
 5 . .]ωντοκηνων[
]ασα[] [
]νοπτ[]ωλαβ[]ντα[
]ντω[]..γ[[ο]]ρ̊[
 . .]γαβαν[
 10]ρ..[.]μεριμνα[
].οντονσημμαφυσαι· [
]αμοχθητον..ηνδιαιταν[
].ον·ουτωδεν[.]ημ[...].ητο [
]νατ[...]ακρυοε.[...]α.ψαι[
 15].[]δοc[.]η[]. [
]μ[
]
]
]χην· [
 20] τα π. [
]α· ν. [

2 ι is so close to the break that γ, π cannot be ruled out Before ω apparently the lower ends of two strokes descending from left. Two letters may be represented but it looks as if they would be crushed 3 λ , a trace level with the tops of the letters 6 λ , an upright; ν not less probable than ι 7 Of ω only the lower right-hand angle 8 Before ν a trace suggesting the tail of a 10 After ρ the tail of ν (or perhaps ϕ , but this is metrically difficult) 11 λ , a trace below the line, ρ or τ suggested In the right-hand margin the first letter (perhaps ν) of a note 12 $\epsilon\chi$ or $\epsilon\lambda$ would suit 13 λ , the tip of a stroke rising from left to the bottom of \circ λ , the right-hand tip of a cross-stroke level with the tops of the letters 14 λ , an upright λ , a trace level with the tops of the letters Between α and ψ the middle of an upright 15 λ , an upright

What remains of each line is consistent with Ionic trimeters or tetrameters.

3 ι must be itself long or a constituent of a long. No word of the requisite form is attested and I doubt whether ἀλειτό- or ἀλοιτόεργον is consistent with the trace before ι.

10 Between ρυ and μ there would be room for one letter more than I have shown, if some of the missing letters were narrow. κ]ρυε[ρα], for example, is not ruled out.

11 Presumably φῦσαι, but φύσαι not out of the question.

12 ἀμόχθητον ἔχην δίαιταν, which might be said of gods, though l. 14 makes me disinclined to suppose that it is so here.

13 ν[ό]ημ[μ' ε] appears to be unavoidable. This leaves only the letter before ητο to supply and this must apparently be γ, κ, or τ. ἔκητο is not very attractive but I see nothing else more probable.

14 θά[νατ[ον ζ]ακρυόεν[τα] μάρψαι, cf. Άμ. B 5, 7 seq., the accusative being the subject of the infinitive, strikes me as the likeliest of the alternatives.

43. 1360 fr. 19 joins below 2166 (c) 12, thus:

]εφοβαμ[
]βολλ[κτλ.

44. 2166 (c) 2, &c. A new scrap has been joined to 3, which shows that 3 contains the beginnings of 2 ii, not as was conjectured of 2 i. To this last have been attached 4 and 36 on the left, 2 a and a new scrap on the right. The net result may be exhibited anew as follows:

Col. i	Col. ii	(c)
(a)	(b)	
.
] [	]φο[] [
] [	]φύλ[] [
]ν ε[κτλ.	]πᾶο[	]αρταρος [κτλ.
	]κα[
	]ᾱσο[
	]μύδ[
	]δεξ[
	. . .	

5

The first line of (b) may well be the first of the column. If so, the first remaining of (a) and (c) will be the third of the column.

The notes to the right of]μαν (formerly l. 6, now l. 7) and the following verse now run:

τουτοπε[...]κτ[η[
οισατραπαιφ[ορο]νεντη[
υποδηματαυπεδης[.].η[κτλ.

The lines after]πατηρ (now l. 11) are to be written:

(d)]νς...[]
]...[]ωι [
]μω.[]κςν [
 15]κ[]όμα[.].γμω[[.]]μ[
]κύθ[.[] οιαιολειςει[]ντ[...[
 πολλ[.]νλεγοιαντη[
 [.]απφωκατ[...]γλ[
 κτλ.

(d) is a detached fragment of which the distance from (a) is not determinable.

44 A. 2166 (c) 39 = 1611 fr. 34. A scrap has been attached on the left, giving the beginnings of lines:

]..[
]επ[
].νς[.]δ[
].κτος[
 5].[.].τς[
].η[

3], a dot on the line followed at an interval by the lower part of an upright; perhaps two letters represented. Of δ only the bottom left-hand angle; possibly ζ 4], presumably ε, but represented only by two dots, one above the other 5], perhaps two letters represented, of which the second might be η], perhaps the extreme upper tips of κ Of ε only the lower left-hand part 6], the right-hand end of a cross-stroke touching the top of the left-hand upright of η

Unattached fragments (new):

45.

κ[
 λ.[
 π[

46.

]νέχ[

47.

]ς[.
].ιδα[

48.

]ιδ[
].[

49.

]..[
]ντ[

1], the start of a stroke rising to right; α, λ, χ possible

1 A dot on the line and an upright descending below the line

50.

] [
] [
]. ατρίδα[
] φερην [
]. ι· .[
].[

Possibly the top of a column.

1], a trace level with the top of α, suitable to π 3], possibly ε The trace opposite the end of this line and that below it (which resembles the loop of ρ or β) may be part of a marginal note

1 Probably κακο]πατρίδα[

51.

] π[
] οἰτις[
]. ταιπ[

3 Perhaps]ν

52.

] α·[
] ζτον[
]' κρε[

3 κ is preceded by an upright with a horizontal stroke to left of its foot

53.

] α·[
] ω[.] π[
] νγ·[
 [']

3 .[, the bottom left-hand curve of ο or ω

54.

] τιν[
] ντασ·[
] αιθ[

2 There is a thin stroke through ε, which may denote cancellation

55.

] τᾱ[
] αςα[
].[

1 Or λ[

2166 (c) 21 is to be deleted. The truth is to be found in 33.

1787 (Sappho)

Two new fragments were published in 2166 (d). The following further additions are to be made.

Fr. 6. A scrap has been attached, adding a couple of syllables to the first two verses of Σμ. δ 11.

]μιςσεμίκα
]λάς'εγωνκεάσω

Fr. 7. A new fragment has been attached so that Σμ. δ 9₆₋₈ now read:

6]αρ[] . . α . . κ . []α []
]ξονδετροπονα[].ύνη[]
]κορονουκατις[].ε. [κτλ.

Fr. 11 and 16. Three fragments which appear to come from the same neighbourhood as these were published in Σμ. δ 13-14. I think the following should be associated with them:

. . .
]. []
]ασιδρω[]
].υζαδ. []
]ιυ[]
 . . .

. . .
]. [.]. ε []
]υπο. []
]μ[]
 . . .

1]. [, if one letter, υ; if two, α or λ followed by an upright Before ε perhaps κ 2 . [, prima facie π

They may be referred to as Σμ. δ 14 (d), (e).

Fr. 25. A scrap joins above, giving the top of the column.

. .
]. υυ []
]ή. []
] κα []
] τακ []
] τα []
 . .

1 From the position of ι it would be inferred that it was the second letter of the line but there is no trace of ink before it except a dot above and to left, like the left-hand dot of a trema 2 . [, the start of a stroke rising to right

3.

. . .
] [
] [
]εcθα [
]ρποναβαν [
 5] [
]εcθαι· [
] [
]. [
]_ [
 10] [
 . . .

3 Of ε only the top; it is rather close to c, but no other letter as likely 8 The tip of a stroke rising to right 9 A short cross-stroke, perhaps not part of a letter

4 If αβαν, Sappho is indicated, since this treatment of the η of ηβα is characteristic of Lesbian, but another scansion and articulation are possible, if Pindar is in question

5.

]ραcθα.[
]ν .[
] [
 . . .

1 .[, the lower tip of a stroke descending below the line, ι possible

4.

. . .
]. [
]. ραν [
]. [
]. αι [
 5] [
] [
]ν [
] [
] [
 10] [
] [
]. [
] [
]ον· [
 15] [
] [
 . . .

There is some anomaly in the spacing. Between ll. 3-4 there is more than the usual interlinear space but less than enough to accommodate a line of writing

2]., a short upright with ink to left of its top, η or π not particularly suggested 3]., ι or possibly υ 4]., the right-hand part of a circle, θ not particularly suggested

6.

. . .
]εφι.[
]αcιλη.[
]εγαδ.[
]νoc.[
 . . .

1 .[, the start of a stroke rising to right 2 .[, possibly the left-hand angle of α 4 .[, the start of a stroke rising to right

11.

]ςκι[
]ςον.[
 'λ.[
]μα.[
 5]π[
]δε[
].ν[

12.

.
].εψ[
].εικ.[
]αλ[
 .

1], the right-hand end of a cross-stroke
 as of γ or τ 2], at mid-letter the tip of
 a stroke coming from left], the start of a
 stroke rising to right

2], an upright 7], the right-hand
 end of the cross-stroke of ε suggested

13.

^ψ
]] .]] ᾗμ[
]εξ̣α[
].α[

1 The deleted letter perhaps τ The α also
 shows signs of alteration 3], the top of an
 upright, slightly convex; perhaps ν

1788 (Alcaeus)

1788 fr. 1, 2-4 (= F 1, 6-8) + a new fragment:

]ιθεςς'απυλίμναςπολινεςταγδ[
]ανεκκορύφᾱνόπποθενενωδες[
]αύκᾱν/ῶχρονύδωραμπελόες[κτλ.

FR. 10+8 (= F 11) may be located with great probability under the new frag-
 ment in such a way that fr. 10, 1-3 are level with fr. 1, 6-8 (i.e. F 11, 1-4 level with
 F 1, 9-12), thus:

χλωρ[....].[
 ον[....]όμεν[
 καδδ[....]ντῶ[
]'....]νκαταη[κτλ.

but it must be admitted that it is not easy to reconcile this location with the require-
 ments of the metre.

F 1, 12-13 + a new fragment:

.
].γ...[
 12]μελλιχ[
]βρ.είαι.[κτλ.

11 The letter after γ looks like ε and is presumably ε with all lost above the cross-stroke. The next letter may then be ε with the lower part rubbed away 13 The letter between ρ and ε seems to have been corrected. I cannot reconcile the traces with ο .[, the left-hand upright of γ, ν, π

The newly-added scrap shows that I was wrong in attaching the fragment containing F 1, 12-16 directly to that containing F 1, 5-12. I should still locate λι vertically below εφ but the interval between the two fragments is not determinable. I cannot trace any of the fibres into the part of F 11 which might stand opposite, if the location suggested above is correct.

1788 fr. 4, 1-16 (= F 4, 1-18) + 2 new fragments. One of them does not actually touch and its distance depends on the correct setting of the interval between the broken λ and the broken ω in l. 9.

] [

].[

].τυ.[]ε.[] [

].αεπη[...οι[] [

5]ἡμερτονορη.ένα [

].[...]ουφωδ'υπής.ρόμω [

]...[.....].ε.[...]δασαι.[...]εται. [

].αισκολοκύνταιςυπα[.]ωμμα.ος εἰς[.]ν.[

]ἀςτα. .[.]εο[...].απαλωτεραις.Πηλαφ[...].δ'. [

10] [δ]...αι.[...]δ'υπ[...].νυχοι. [

]ανα.α.[...]α[...].λειβ[...].ο εἰς[.] [

].,άγαθος.τα.[...]α[...].α. νθηλυκουτ[.]υ[

]δάμαψ[...].α[...].εσα [] [

]μένμε[...].η..έρδεο[...]. [

15] ᾗ.[...].[...].τιδ[

].ιο[...].αιμ[...].κ.[

].,ωκερρ[...].μ[

].α.[...].ε[...].εε... [κτλ.

4 Before α the right-hand part of a cross-stroke as of γ 5 Before ϵ a trace at mid-letter
6 Before ρ a dot level with the tops of the letters 7].c[., I am now inclined to think the base of
o more likely than that of ϵ before c, and, if π is to be read after c, only one letter lost between π
and δ ι.[.]ε, not more than one letter missing, perhaps not even one 8 Between α and φ a dot
about mid-letter 9 Of]α the extreme lower end of the tail touching c 10 After α a trace which
may be the tip of the overhang of an otherwise rubbed away c 13].α[., the right-hand end of a
horizontal stroke touching the back of α at mid-letter. After α either γ or the left-hand angle of π
After α no traces but I am not sure this was the end 14 After η a short upright above the level
of the letters 16 Of the first letter apparently the lower end of a stroke descending from left
18 Perhaps]αιc but]λιc not ruled out

4 I see nothing against ἐπη[ρᾶ]τοι[c]

6 [κ]ούφω δ' ὑπὸς δρόμω 'you slacken from your nimble course', you slow down, is an acceptable
interpretation of the letters as they stand, if -ηc is admissible for -ηcθα (M. xxvii). But other alterna-
tives present themselves, when one envisages the possibility of omissions of ι adscript.

8 -ματος must be regarded as most probable but I cannot supply a satisfactory beginning.
Though the surface is rubbed, it seems reasonably certain that one must operate with ὑπά not ὑπ' ἄ-

9 The newly acquired ψηλαφ- (before which it is possible that ϵ has been lost) indicates -β]άσταcδ.[
(a variant or correction of some other form of βαστάζω), as appears from such passages as Suid.
βαστάσας ἀντὶ τοῦ δοκιμάσας . . . καὶ βαστάσαι οὐ τὸ ἀραιὶ δηλοῖ παρὰ τοῖς Ἀττικοῖς ἀλλὰ τὸ ψηλαφῆσαι . . .
καὶ διασκέψασθαι τῇ χειρὶ τὴν ὀλκὴν; Polyb. 8, 16, 4 πᾶν ἐβάσταξε πρᾶγμα καὶ πᾶσαν ἐπίνοιαν ἐψηλάφα.
The compound διαβαστάζω is also found accompanied by βάρος and ὀλκὴν (Lucian Ep. Sat. 33; Plut.
Dem. 25).

ἐο[ίca]uc ἀπαλωτέραιc. For the whole perhaps compare F 6, 15 seq.

11 ε]λείβ[ετ]ο

13 ἀπ[ώλ]εcα (or cα[.])

14 κέρδεο[c]

16 I am inclined to see here]Δίο[c] καὶ μ[α]κᾶ[ρων] θέων, in spite of the present appearance of the
ink representing the first letter.

1788 fr. 6, 1 (= F 4, 28) + a new fragment + fr. 4, 25-6 (= F 4, 27-8).

.]·cākā[.]·o.ίαcκῦμ'άλ[.]cε.[.]λην·
']πe[.]ε.ιc κτλ.

27 i.e. ἴca κᾶc πολίας κῦμ' ἄλος ἐcβάλην 'one might as well throw into the sea'.

Fr. 6, 6-9 (= F 4, 33-6) + new fragment + fr. 4, 31-4 (= F 4, 33-6).

.]α[.]λέ[.]...κακωνεcχατ[.....].[] [] [] [] []
]νδεμ[.]·ηψύχᾶν.ακατ[.] [] [] []
35 ..]αιειδάκ[.]...ν·ᾱδ'ου.εcο.[.] ..α'α[.]...φ[]
..].αί[.]η[.]...δ'άλλοc κτλ.

33 ..[, an upright followed by what suggests the upper right-hand arc of a small circle on the
line and this by the lower part of an upright with a slight slope to right; three letters may be repre-
sented, e.g. γον], perhaps ν or αι, but very little remains 34 The ink at the end is a horizontal
stroke which may not represent a letter 35 The ink at the end of the verse has the appearance of
a thick upright with the right-hand arc of a circle of normal thickness touching its left-hand side;
perhaps]ωι marg. Perhaps ἀκατ() referring to the preceding line, but what follows does not
bear this out. It might be taken as ᾱ[ν(τὶ τοῦ) ἐ]πὶ κεφ[αλ-, but this is quite uncertain 36 Between

ι and η room for a narrow letter but ι['] might suffice Part of the letter after η should be visible but the papyrus is blank

35 seq. Perhaps δάκ[ρυσι]ν. If]λαῖη[, it recalls κλαῖην δάκρυσιν quoted as Aeolic *Et. Mag.* (*Et. Gen.*) 574, 65.

Fr. 6, 13-15 + fr. 4, 38-40 (=F 4, 40 + F 5, 1-2) + 3 new fragments.

F 4, 40	] . ερσι ^ω κυφο[. . .] ατον[] ά[	] . οἰ ^ω τουςικυφουπροστοκακειν[
F 5, 1	] ταμ[. . .] εδ[ . . . ]	] . εἰ . . . αἰ' τουτονουγαρ[. . .]
	] πόντ[.] νκατελκε[ . ]	] . εδοταιειςπιθοντετρ[
] [] [] .
F 4, 40 a	] φεναλλ[.] κλάννο[] .
40 b	] πα[. ' .] ρισ' ω[.]] .
40 c	] φίω[.] . . ε[.]] .
	] [	] . αλογος παρακειται
	] [	] ο ^μ διδ[.]

It was evident for two reasons that there was some error in F 4, 32-40. First, between the last visible paragraphus under l. 31 and the end of the piece there are 9 verses; there ought to be a multiple of four. Secondly, the alternation of the verses has reversed itself between ll. 35-8. It is now to be seen that three verses were omitted and added by the original copyist but in smaller script in the lower margin.

F 4, 40 *marg.* 1], the turned-up lower tip of a stroke descending from left 2], the upper part of a stroke sloping to right Perhaps εἰς^βαι but of ε only a dot remains π (i.e. περί) may be meant but this does not account for all the ink 3 δε not improbable but not verifiable The sloping stroke over τρ may be part of a suspended letter

F 5, 1 After δ the middle of a stroke sloping to right followed by traces compatible with the top of κ but perhaps representing two letters, next the lower part of a stroke descending from left, an upright and an angle like the left-hand angle of δ; νδ[, λιω[, ακ[, and some permutations of these may be possible interpretations of the last signs but there is something anomalous about each 2], an upright, apparently belonging to the text not the note

F 4, 40 b], perhaps χ or λ ρ has a somewhat flattened left-hand side but ρ seems ruled out 40 c After ω a trace of an upright descending below the line], . , perhaps νδ After ε a small arc off the line, e.g. ο, c, φ *marg.*], a stroke, above the tops of the letters, rising to right

F 4, 40 *marg.* In the last words of this note I am very much inclined to recognize εἰς πίθον τετρ^η i.e. τετρημένον, and, if this is right, it would be reasonable to see a reference to the punishment in Hades of the Danaids and further to conjecture, since the punishment of Sisyphus was different, that οὐ γὰρ . . . παραδέδοται, 'it is not the tradition that Sisyphus had to pour water into a leaky barrel', was what was said. But this would imply that the text commented on introduced this innovation into the legend. I cannot trace it there and κεκαυ[οτο]μῆσθαι is not what was written between πρός τὸ and (περὶ?) τοῦτον.

40 c The marginal note stands below the level of the last of the verses added beneath the column but presumably refers to them.

Neither the form nor the use of the critical sign called ἄλογος is precisely known. Here, as at Aristoph. *Vesp.* 1282 (where Dindorf has mistaken the compendium and ἀλόγονος is to be read), it seems to be used with reference to verses omitted though not in themselves questionable.

Didymus is also quoted in the note on v. 20 above.

1788 fr. 15 ii 13-15 (= F 6, 5-7) + a new fragment (itself made up of two scraps which do not quite touch).

δευοντοσουδεν·κα[. . .].ανοι[
^{[[]]}
 ταccâce[.]υ[.]καλλ'έμ[.]θενυ[
 παυσαι·κάκωνδε[κτλ.

F 6, 5 Apparently καὶ [γὰρ] ἀνοῖ[αc

6 No doubt ε' ἀλλ' ἔμ[ε]θεν υῖ[], though the papyrus is broken so that the sign of elision presumably written between ε and α is now lost

1788. Unattached fragments (new).

Fr. 16

. . .
].β[
]εο[
]νεμ[
].νδᾶ[
 5].[

Fr. 16 1]., on the line the tip of a stroke descending from the left, e.g. α, λ .[, a stroke rising from the line with a slight slope to the right, e.g. ι 5 A horizontal stroke with the start of a stroke descending from its left end, γ or ε probable

The fibres of the back strongly suggest that this scrap stood below **1788** fr. 1, 8 (= F 1, 12), so that β was vertically below the α of καδ. I cannot trace the fibres of the front into the fragments presumed to stand (see above, p. 139) to the left and right of it.

Fr. 17

. . .
]τοτα[
]γομ[
].λα[.]β[
]μάχ[
 5]ατοceε[
]ῶννα[
]κατ[.]

Fr. 17 3]., the tail of α or λ Of β only the base 7 Perhaps ετ[, but the ε is anomalously made and might be a cancelled ι; of τ only the left-hand end of the cross-bar

On the strength of the fibres of the back I should assign this fragment to a position above the right-hand side of **1788** fr. 4, 1 (= F 4, 3), κ vertically over υ.

Fr. 20

(a)

.	.	(c)	.	.
].	ετ'ε[	].	χειρ[
]	αντις[	]	ρθέλο[
]	ανωκ[	(b)	.	ρων[
5	].	χθαιχ[].].
	]	μίᾱρ[	].	δερετ[
	].	νκηή[	]	τε..οοδε[
	]	ν,ὀς,δ[	]	εκεται[
			δ	
	].	εμε[	]	ι[μ]ον ο[
10	']	ραν[	]	τελεύης[
	]	ο[	]	περπετ[
			]	ατελευ[
			]	ν·α[

Fr. 20 The level of (*b*) relatively to (*a*) is fixed with certainty by the cross-fibres and I believe nothing is missing between (*a*) and (*b*) in ll. 7-10, though l. 7 presents on this hypothesis a problem to the solution of which I have no contribution to make. I am also fairly confident that the level of (*c*) relatively to (*a*) is as shown, though at the interval between them to be postulated—(*c*) must stand clear to the right of (*b*)—there cannot be the same certainty in tracing the fibres across.

(a) 2 .[, the lower half of χ or possibly λ (c) 3 .[, the lower part of a stroke sloping slightly to right (b) 5 .[, ink that has soaked through on the underlayer (b) 6 .[, perhaps the right hand edge of o (a) 7 .[, perhaps o likeliest, but anomalous (b) 7 .[, the lower right-hand arc of a small circle well off the line, ρ suggested; followed by what most resembles c, rather taller than the others and with a longer upturn of the foot, so that a damaged θ may be a possible alternative (b) 8 .[, perhaps the top left-hand corner of c (b) 9 Only the right-hand edge of ^; ' could be read instead (a) 11 .[, a trace apparently representing a stroke descending below the line (b) 11 .[, a loop on the line, a or, less probably, ϵ or o

I see no conclusive evidence that these three scraps are rightly assigned to the Alcaeus in 1788. $\mu\iota\acute{\alpha}\rho$ in l. 6 would be such evidence, if it were certainly a form of $\mu\iota\alpha\rho\acute{o}\varsigma$, in virtue of the retracted accent, but an alternative articulation is possible. $\delta\acute{\epsilon}\kappa\epsilon\tau\alpha\iota$, l. 8, and $\pi\acute{\epsilon}\tau\alpha$ [-], l. 11, are Pindaric, as well as Lesbian, spellings. Either $\upsilon\pi\epsilon\rho$ or $\pi\epsilon\rho$ may have occurred in l. 11. I am not sure whether $\acute{o}\varsigma$, if it signifies $\acute{o}\varsigma$, is an argument against the identification of Alcaeus.

The possibility that these lines should be assigned to an unpublished Pindar must be left open. The hypothesis that (a) and (b) touch produces awkward collocations in ll. 6 seq. *μίαν[ο...]* *δερε[ρ-]* is not impossible, but not particularly attractive. *κήτεος* *ὄδε[]* cannot, in my judgement, be made out of the remains. *κήτερος* or *κήτερθος*, which could be made out of them, conveys nothing to me. Even if *τερεος* were accepted (and these letters, which are all on the same piece, might represent the genitive of *τέρας*, Alcaeus being credited with the corresponding plural *τερέων*, *Ἀμ.* 187), the isolated *κή* presents a problem as intractable as ever. It may be worth while to add that *Κήτειος*, which Alcaeus is recorded to have used for *Μυρός*, *Ἀμ.* 177, cannot be elicited on any reasonable assumption that I see.

Above ω interlinear ink which might be interpreted as $\cdot a$ or possibly \cdot , though this leaves a spot unaccounted for.

This scrap evidently comes from the same neighbourhood as 1789 fr. 24-26+34 (= A 1), I should guess below it so that λv stands vertically below $\nu' \hat{\omega}$. Further, 1789 fr. 35 and 37 cannot have been far away.

14.

$] \cdot \zeta \delta \iota \kappa \epsilon [$

$\cdot \quad \cdot$

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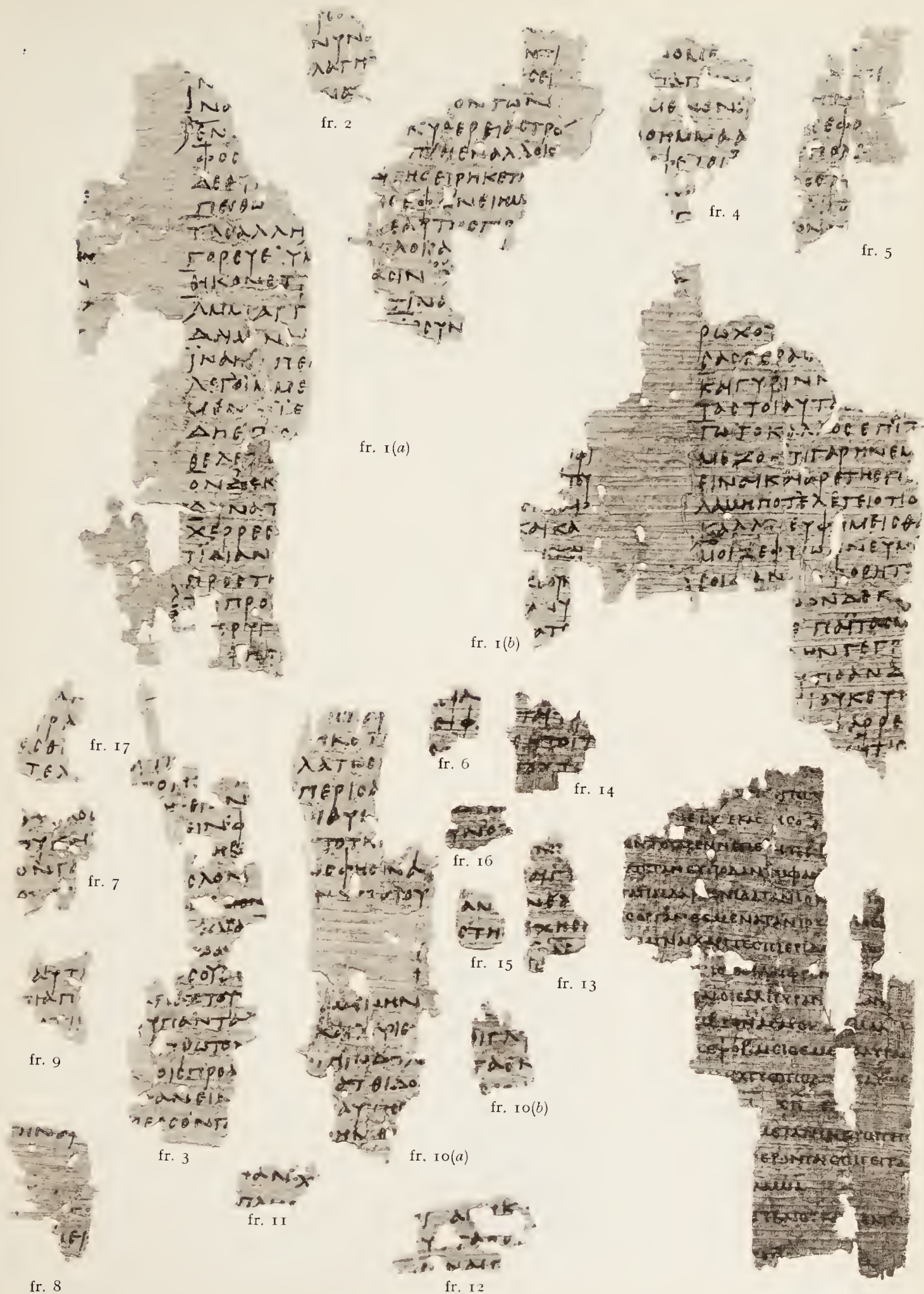
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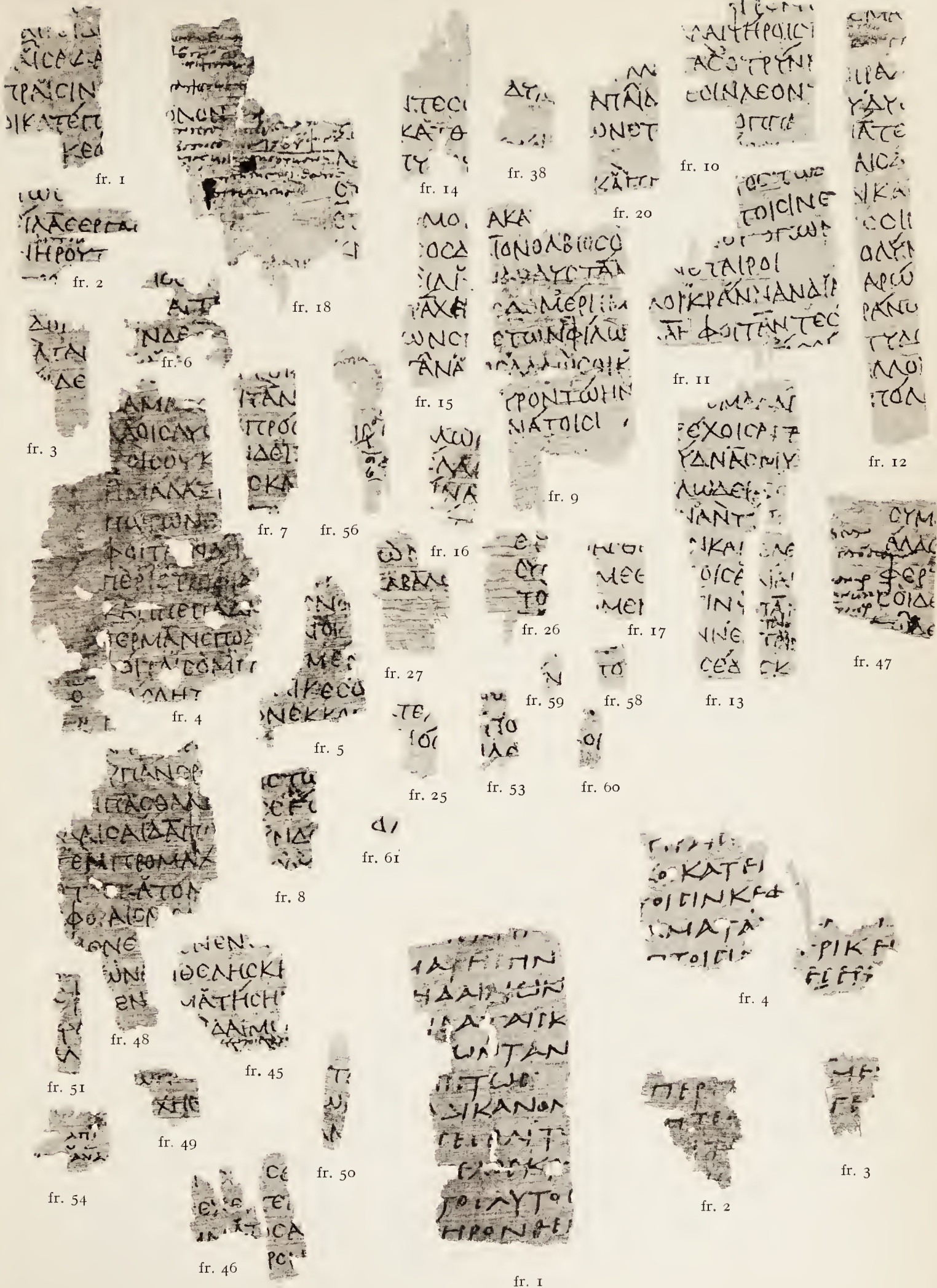
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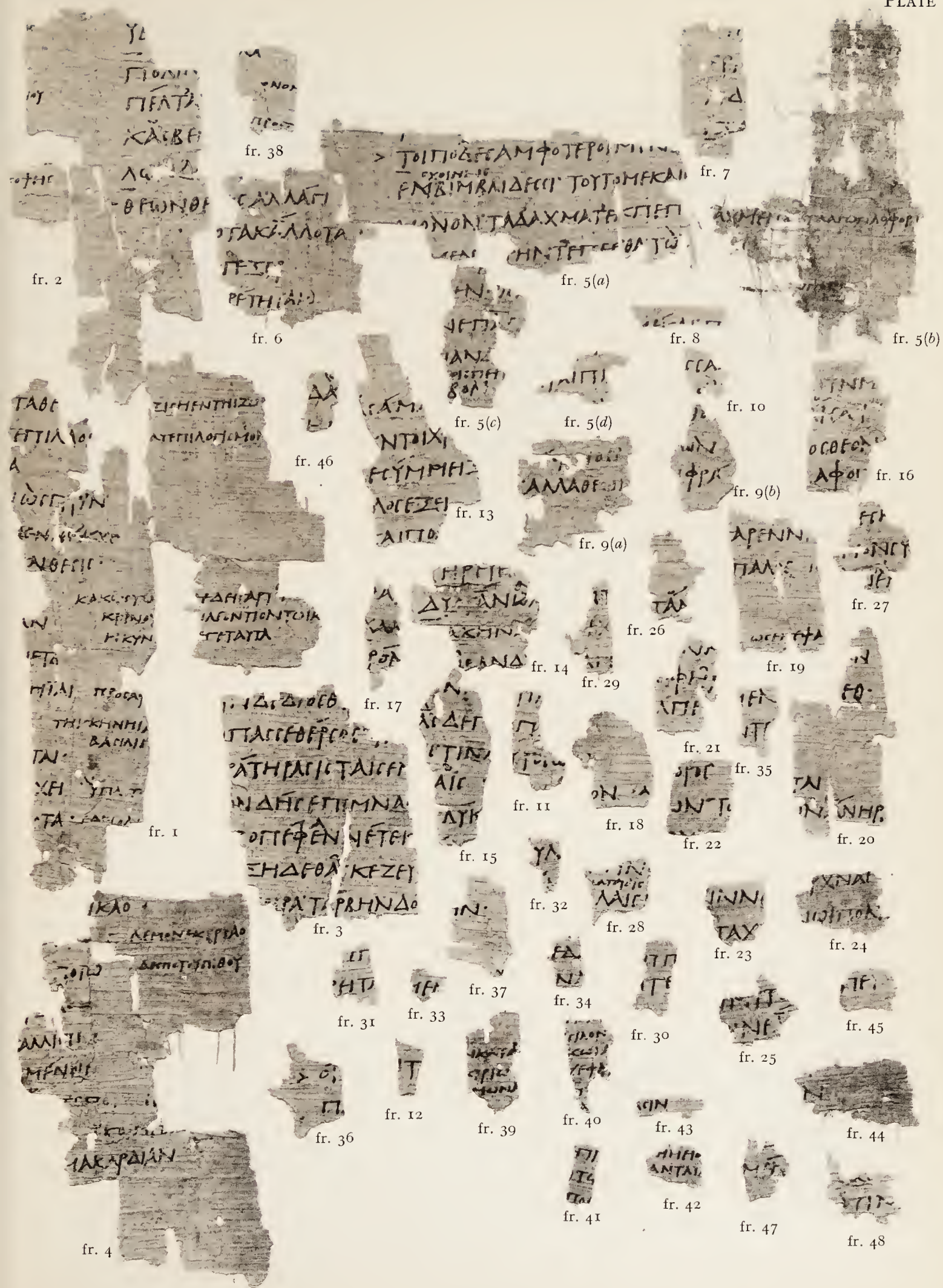
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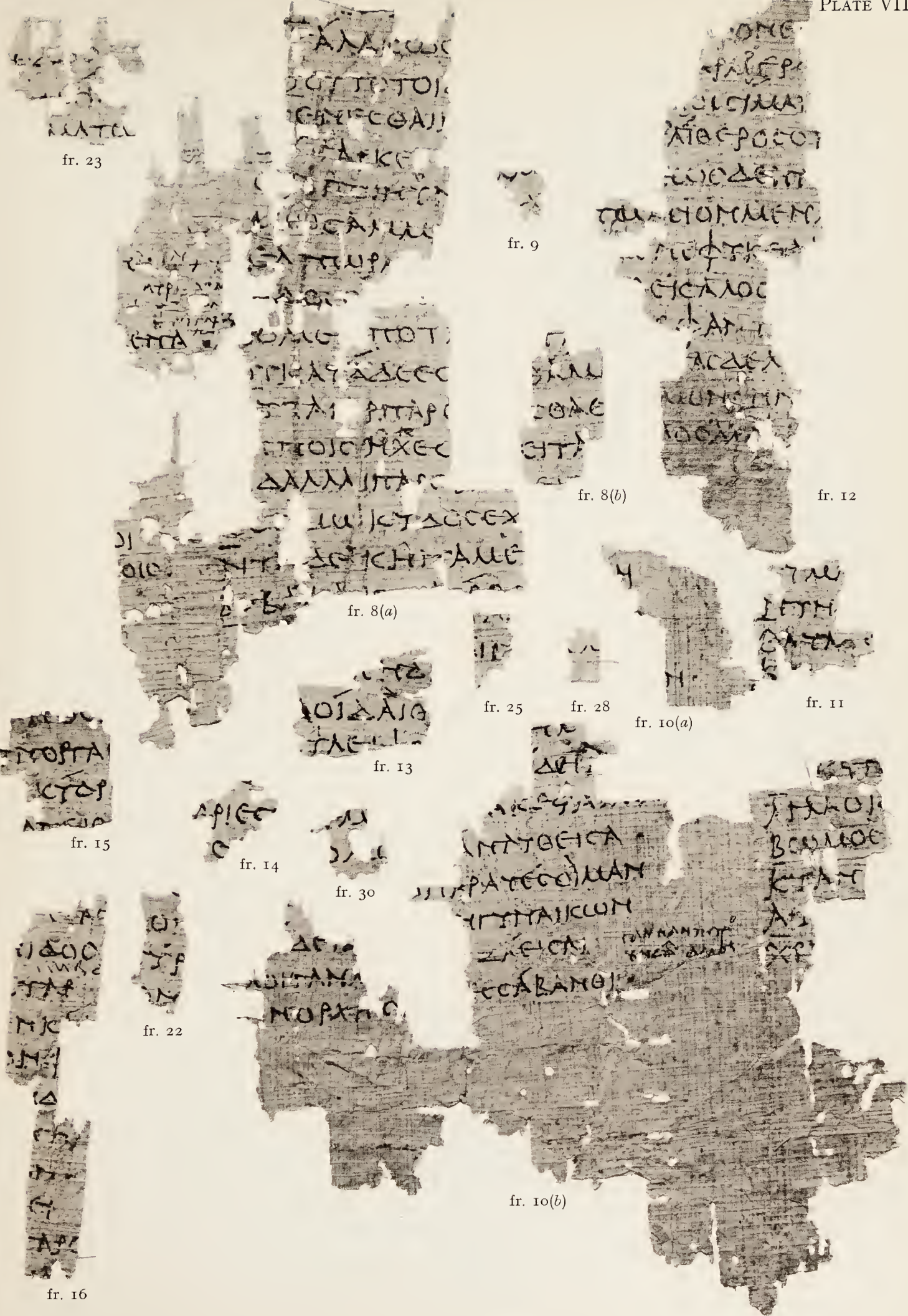
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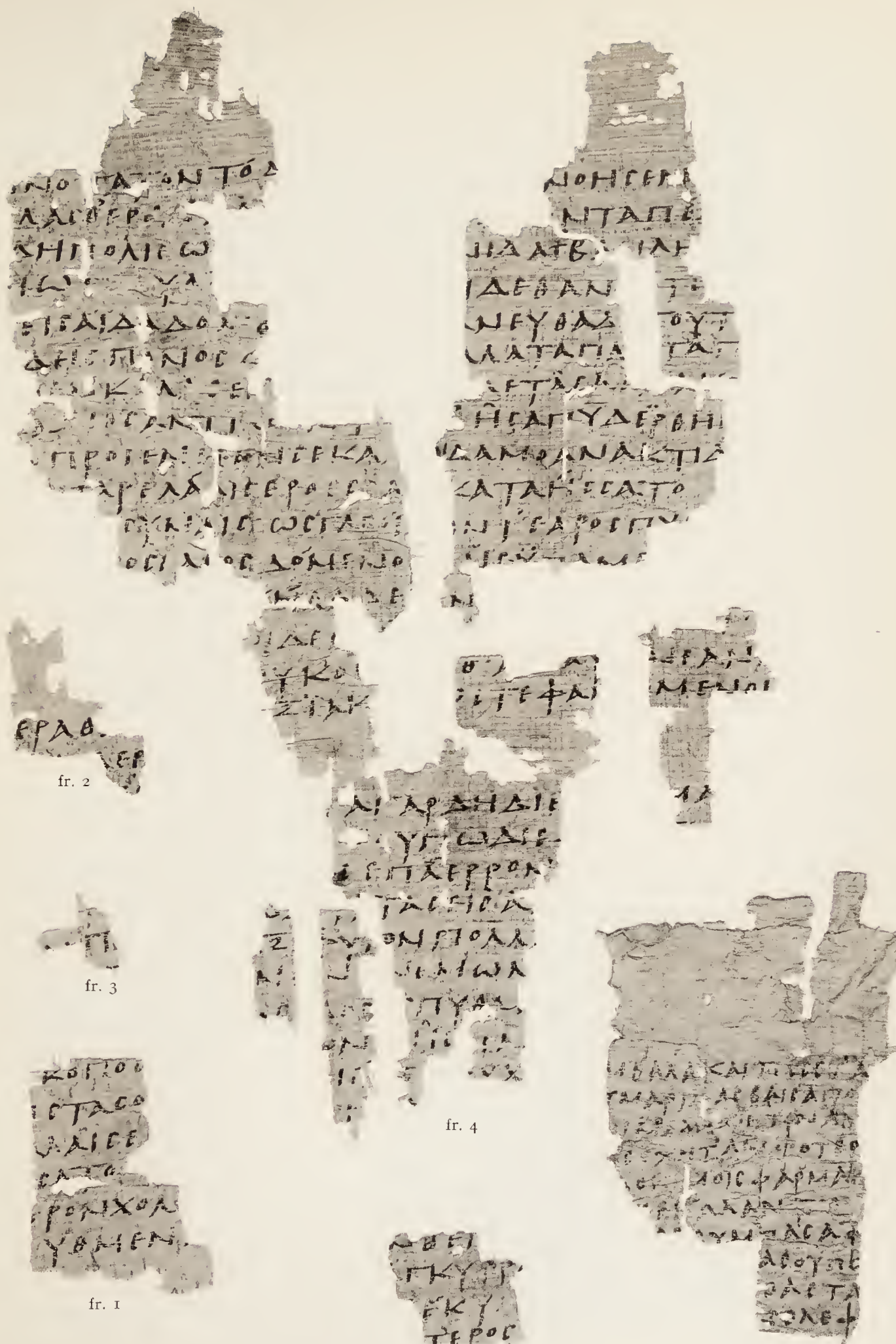
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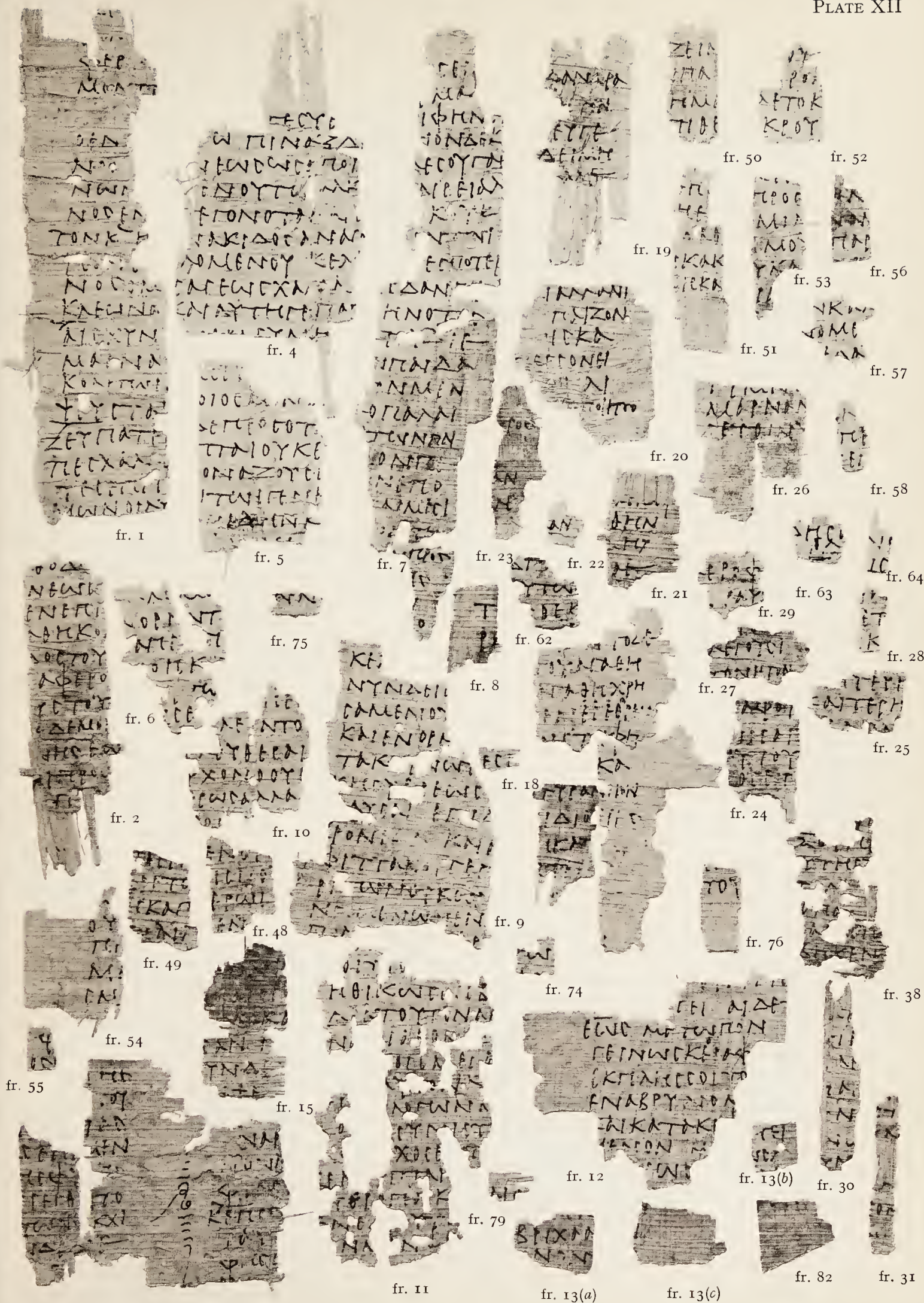
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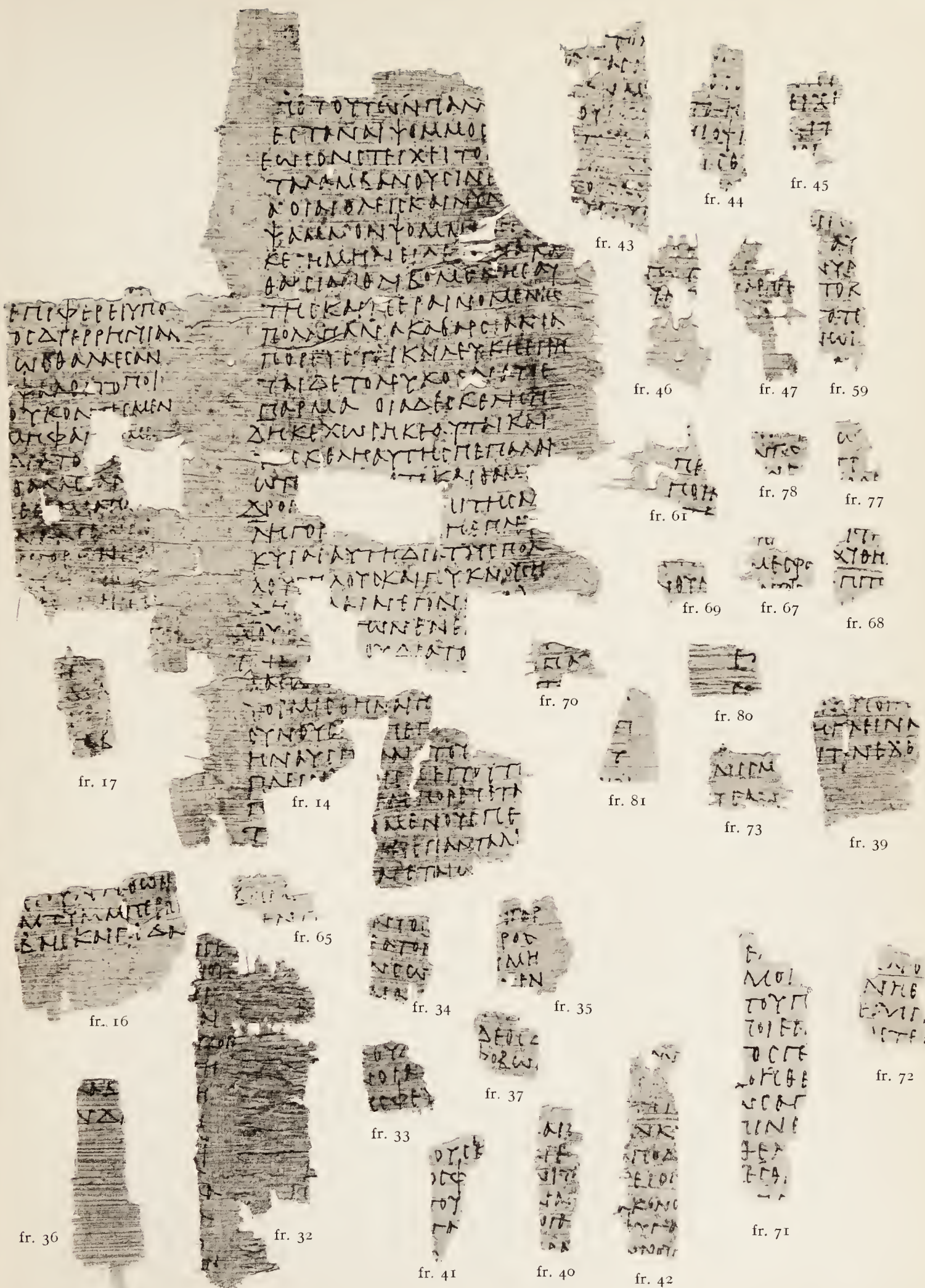
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